

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2005

439 messages · Wed 30 Nov 2005 – Sat 31 Dec 2005

An electronic mailing-list archive

University at Buffalo, State University of New York

A reading edition. For each post the author's name, the subject, and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments, and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers, and similar personal contact details have been redacted.

Editor's Introduction

Kristen M. Fabians

December 2005 closed the year on a strange pairing: the poets spent it dreaming of an authorless, communal future while the state performed its most singular and final act. Four hundred and thirty-nine messages moved through the list, and its largest thread imagined poetry dissolved into a wiki that anyone could edit forever, no single name attached — even as, three thousand miles west, a governor signed a warrant with exactly one name on it. The collective and the condemned shared the month, and did not quite know they were arguing.

The dream was the wiki. Joel Kuszai, one of the list's editors, pressed the case for building one — *"a very simple and practical tool"*, he insisted, not the manifesto of a futurist but a practical way of doing something communal, and he wished aloud for a history of the desire for shared authorship. It was, in a sense, the cure the fall had been circling: after months of anatomizing literary narcissism, here was a form in which the ego simply vanished into the edit history, everyone a co-author and no one a star.

It came with a farewell to the fathers. mIEKAL aND, riffing on the title of Lyn Hejinian's *My Life*, twitted the old avant-garde who once led it but *"now they just want to be understood, and so farewell to them"*, while Jim Andrews argued that a two-decade revolution in the digital and communal had worked *"to expand the definition of what poetry is"* past all the inherited models. The generation that had once been the insurgency was being waved off by a newer one, the authorless future impatient with the named past.

And then the state made its counter-argument, in the oldest language it has. Under the heading *Clemency Denied*, Stephen Vincent posted the news that the governor had refused to spare Stanley Tookie Williams, executed that week; Gerald Schwartz called it a repellant day, one never to be forgotten because it *"turned solely on the polls"*. However freely authorship might dissolve into a wiki, the body would not: the state still knew precisely which single name to sign to a death warrant, and did, unmoved by the fact that Williams had spent his last years on the row writing books meant to keep children out of the gangs that had made him. The author it killed was, among other things, an author.

That was the year's closing disproportion. In the poem, the wiki promised, the author could disappear into the collective, endless and unblamable; but a man is not a document, and December proved it by killing a named one on a referendum.

I have set December down exactly as the archive delivered it — the communal tool, the farewell to the fathers, and the warrant that turned on a poll — because it was the month the poets dreamed authorship away into a shared and editable future, and the state reminded them, on a repellant day, that whatever a poem may become, a person still has exactly one name, and power always knows it.

— *K. M. F.*

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- 393. aerialeedge — Reminder: MLA Multi-Poet Extravaganza Dec 28th 9 PM @ The Four Seasons
- 394. Steve Dalachinsky — Re: Happy Holidays, too!
- 395. Steve Dalachinsky — Re: open mic

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- 396. David A. Kirschenbaum — **Last Call: Advertise in Boog City 31**
- 397. Jim Andrews — Katherine Hayles videos
- 398. Alex Jorgensen — Robert Creeley
- 399. PR Primeau — Dirt #3 Call for Submissions
- 400. Lewis LaCook — Love's volume: Xanx Pop report
- 401. Eric Elshtain — New Gnoetry0.2 Chapbook
- 402. Robert Corbett — Re: drummer seeks musicians to play wiki
- 403. Ron Silliman — Derek Bailey

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- 404. Harry Nudel — Poet's Story...
- 405. Maria Damon — Re: Poet's Story...
- 406. Alex Jorgensen — Re: Poet's Story...
- 407. Halvard Johnson — Re: Poet's Story...
- 408. Ron Silliman — International Dada Month ... in Kansas (+ Roy Fisher)
- 409. Deb King — rent party for mark(s)
- 410. Stephen Baraban — Re: Poet's Story...
- 411. derekrogerson — Poetry sought for Indiana Airport
- 412. Dan Waber — altered books project
- 413. Harry Nudel — schtummph
- 414. Maria Damon — Re: schtummph

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- 415. David Baratier — Pavement Saw Press chapbook contest
- 416. Nico Vassilakis — Subtext Seattle - Lucy Corin & Jeanne Heuving
- 417. Steve Dalachinsky — Re: Poet's Story...
- 418. alexander saliby — Re: Poet's Story...
- 419. Linda Sue Grimes — List active?
- 420. Poetry Project — Events at the Poetry Project 1/1/06 - 1/6/06
- 421. alexander saliby — Re: List active?
- 422. Simon DeDeo — rhubarb is susan
- 423. Joe Brennan — Then you need Klepto-Clean!

30 DEC 2005

- 424. Stephen Vincent — Re Bush & Secrecy - Please Sign This Petition
- 425. David A. Kirschenbaum — Boog City presents Antennae and Kenning, and Jeff Snyder and Jeremy...
- 426. Jill Stengel — mem
- 427. Aaron Belz — 1/5/06 -- Five Aarons: Kunin, Tieger, Kiely, Belz, McCollough
- 428. Matt Henriksen — Re: 1/5/06 -- Five Aarons: Kunin, Tieger, Kiely, Belz, McCollough
- 429. Stephen Vincent — New on the blog
- 430. D. Ross Priddle — glassteat
- 431. Dan Waber — Re: glassteat

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- 432. kari edwards — Happy New Year Book announcemnt.... NEW - obedience - kari edwards - Factory ...
- 433. Brenda Coultas — Study Abroad on the Bowery
- 434. amy king — miPORadio: Amy King Interviews Grace Cavalieri
- 435. Aaron Belz — please buy my book!
- 436. Aaron Belz — Re: 1/5/06 -- Five Aarons: Kunin, Tieger, Kiely, Belz, McCollough
- 437. Julie Kizershot — Re: Happy New Year Book announcement.... NEW - obedience - kari edwards -...
- 438. Thomas Orange — The Continuum of Sound (lines from the MLA reading)
- 439. Poetry Project — 32nd Annual New Year's Day Marathon

1. **Steve Dalachinsky**

Re: SUBTEXT seattle = Charles ALEXANDER & Rebecca BROWN & David McALEAVEY

Wed 30 Nov 2005

hey i wanna reed there experi mentally spriching
or was that
spraching

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2. **The Constant Critic**

Welcome to The Constant Critic

Thu 1 Dec 2005

Hello! Thanks for subscribing.
Here's information about The Constant Critic
that was given by the list owner:

A monthly review of new poetry, featuring critics Jordan Davis, Ray McDaniel,
and Joyelle McSweeney.

Private Policy:

You might want to save this email for future reference.
You can unsubscribe anytime from The Constant Critic by following this link:

[http://www.constantcritic.com/mojo/mojo.cgi?
f=u&l=ccritic&e=poetics%40listserv.acsu.buffalo.edu&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=ccritic&e=poetics%40listserv.acsu.buffalo.edu&p=10876)

If you have questions regarding this mailing list,
you can contact the list owner at:



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3. **The Constant Critic**

The Constant Critic Unsubscription

Thu 1 Dec 2005

Unsubscription from list:

The Constant Critic

is successful.

If you would like to subscribe to The Constant Critic
in the future, just click this link:

[http://www.constantcritic.com/mojo/mojo.cgi?
f=n&l=ccritic&e=poetics%40listserv.acsu.buffalo.edu&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=n&l=ccritic&e=poetics%40listserv.acsu.buffalo.edu&p=10876)

- 

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4. **Herb Levy**

Re: New @ Bridge Street: Berrigan, Koch, Brathwaite, Linh Dinh, Swensen, Smith CD, Notley Essays, O'Hara art book, &&&

Thu 1 Dec 2005

Hi Rod,

I haven't seen one of your lists in a while, so I'm glad to see you're still doing them. & I hope you're doing well.

I've been accumulating a bunch of titles I'm looking for that I've attached below. Could you please let me know what of these you have and/or can get for me? Most of the bigger presses I can get through a local store that needs the business but they aren't interested in working directly with small presses or even with SPD.

I haven't been doing any NEA panels lately, though there is a possibility that this may change in the next year or so. If so, I'll give you a shout.

Looking forward to hearing from you soon.

Bests,

Herb

Stephanie Young: Telling the Future Off Tougher Disguises

Gary Sullivan: How to Proceed in the Arts

Rod Smith: Fear the Sky CD

Dale Smith: Notes No Answer Habenicht Press

Dale Smith: My Vote Counts Effing press

Silliman Woundwood Cuneiform

Aaron Shurin: Involuntary Lyrics Omnidawn Press

Lisa Robertson: Rousseau's Boat Nomados

John Olson Oxbow Kazoo First Intensity

Hoa Nguyen: Red Juice Effing Press

Jennifer Mosley: Often Capital Flood Editions

Dorothy T Lusk Ogress Oblige Krupskaya

Rachel Loden: Richard Nixon Snow Globe Wild Honey Press

Michelle Legott: Milk & Honey AUP

Aaron Kunin: Folding Ruler Star

Renee Gladman: The Activist Krupskaya

Ben Friedlander: Knot is not a Tangle Krupskaya
Robert Fitterman: 1-800-Flowers
Linh Dinh: American Tatts Chax press
Kevin Davies: lateral Argument Baretta
Beverly Dahlen: A Reading Spicer Chax
Joshua Corey: Fourier Series Spineless
Shanna Compton: Down Spooky Winnow Press

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147



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5. **furniture_press** ***Braille Translations?***

Thu 1 Dec 2005

I've been doing some searching but I've not found a machine that produces Braille, on paper I mean. Does anyone have any resources for a machine or device that produces Braille on paper?

Gracias

Chris C.

--

Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>
Powered By Outblaze

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6. **Lewis LaCook** ***lemon spaghetti***

Thu 1 Dec 2005

lemon spaghetti

You bring meaning to my life. I've been meaning to get back to you on that. It's too hot most of the time. Something every day.

Stomach hurt stem mesmerist's remorseful loofa healing melt lemon favourite spaghetti lake. Stomach hurt stem mesmerist's seminal leper pearl rolling over

fork roaming charged den flinch. Melt lemon spaghetti sanguine or all coffee walking sauce polls with hoop shoal cloaca cocoa rodent. Cokebots and the disease that loves them.

You're my inspiration. You're the wings atop my wind. You're so goddamned graceful with your hurt. You're hurt smug without pardon when all they really wanted was wifi.

Let's talk about tabbed browsing for awhile, and awareness of documents that no-one's touching with the hands, or are the eyes a way of touching? Are the eyes a way of touching without ruffled? When I pick up a book or I pick up a towel or I pick up a gun or I pick up a broken letter found lying down crying, it changes somehow, no? I can at least change its location; I can change its course. You might want to try a stronger grain.

But if I just look am I changing it? Am I changing it at all? Am I changing it just for me? And who are you?

Stomach hurling stream measurement of remorseful loaves healing melts. Lemon famished spaghetti lake. I see the meaning in my life, now. You're atop my mind, so fucking graceful. I slide my hands over your breasts.

<http://www.lewislacook.org/xanaxpop/>

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

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7. **joris pierre**

Celan, Lezama Lima & Picasso at King Juan Carlos I of Spain Center of NYU

Thu 1 Dec 2005

King Juan Carlos I of Spain Center of NYU
53 Washington Square South
(between Thompson and Sullivan Streets)
New York, NY

KJCC Poetry Series

Friday, December 9, 6:15 pm

Please join us for a book party:

Pierre Joris and Ernesto Livon-Grosman will present the last two titles from the "Poets for the Millennium" series, University of California Press, co-edited by Jerome Rothenberg and Pierre Joris:

Paul Celan. Selections. Poets for the Millennium, 3, edited and with an Introduction by Pierre Joris

José Lezama Lima. Selections. Poets for the Millennium, 4, edited and with an Introduction by Ernesto Livon-Grosman

Pierre Joris will also present a book of poems by Pablo Picasso, *The Burial of the Count of Orgaz & Other Poems*, edited and translated by Jerome Rothenberg & Pierre Joris (Exact Change, 2004)

Ernesto Livon-Grosman is Assistant Professor of Romance Languages and Literatures at Boston College. He is the translator of Charles Olson: *Poemas* (1997) and the editor of *The XUL Reader: An Anthology of Argentine Poetry* (1997). One of his most recent books is *Geografías Imaginarias : El relato de viaje y la construcción del paisaje patagónico* (2003). He recently also published *XULdigital* (<http://www.bc.edu/research/xul/>) a digitalization project.

Pierre Joris, U Albany English professor, avant-garde poet and leading translator, is the author of *Poasis: Selected Poems 1986-1999*, a collection of his original poetry. Born and raised in Luxembourg, Joris works in three languages: English, French and German. He has published over twenty books of poetry, as well as many anthologies and translations. With Jerome Rothenberg he edited the award winning anthology *Poems for the Millennium*.

Reception to follow.

All events take place in the first-floor auditorium of NYU's King Juan Carlos I of Spain Center.

██████████; www.nyu.edu/kjc.

The poet: always in partibus infidelium — Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202

h: ██████████

c: ██████████

o: 518 442 40 85

email: ██████████

<http://www.albany.edu/~joris/>

blog:<http://pjoris.blogspot.com/>

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8. **Michael Kelleher**

OlsonNow Updates

Thu 1 Dec 2005

on the documents page:

Pierre Joris/Where is Olson now?

<http://epc.buffalo.edu/authors/olson/blog/>

on the blog:

Ramsey Scott/Olson's Milk

<http://olsonnow.blogspot.com/>

and:

THE BIG EVENT

When:

Saturday, December 3, 1:00 p.m.

What:

Discussion and performances 1-3:30.

Screening at 4, followed by a reception.

Where:

The Poetry Project

St. Mark's Church, 131 E. 10th St., NYC

Who, where, and what is Charles Olson now? Come as you are for an open forum on Olson organized by Ammiel Alcalay and Mike Kelleher, and co-sponsored by Beyond Baroque. See the New York premiere of Henry Ferrini's *Poet and the City: Charles Olson and the Persistence of Place*; listen to David Amram, Jack Hirschman, Ed Sanders, and Anne Waldman perform Olson.

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9. **Lewis LaCook**

rust

Thu 1 Dec 2005

<http://www.lewislacook.org/rust/>

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||http://lewislacook.corporatepa.com/|||

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10. **Murat Nemet-Nejat**

Simon Pettet's "More Winnowed Fragments"

Thu 1 Dec 2005

Simon Pettet's "More Winnowed Fragments" just came out from Talisman House. It is a lean and mean and powerful book, made of series of musical explosions. I recommend it to everyone. Here are two passages from it:

My Methology

I accrue hordes

and then

winnow away,

It is a thankless task,

tho' not without

occult comfort.

The ripest of the blackberries

Both delights the child and seduces and appalls

(he is quite ignorant of course

and quite surprised by those adoring

adjacent stinging nettles

They poems hang as mysterious objects in the space of the book. I repeat my recommendation.

Murat

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11. **Herb Levy**

Re: New @ Bridge Street: Berrigan, Koch, Brathwaite, Linh Dinh, Swensen, Smith CD, Notley Essays, O'Hara art book, &&&

Thu 1 Dec 2005

Oops, sorry.

| Hi Rod,

*I haven't seen one of your lists in a while, so I'm glad to see
you're still doing them. & I hope you're doing well.*

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147



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12. **Derek White** ***Re: Sentence 3 Now Available***

Thu 1 Dec 2005

I highly recommend checking out the new Sentence 3 to anyone that hasn't already and has an interest in poetic prose... it's loaded with good stuff. I sort of reviewed it here:

http://sleepingfish.net/5cense/montreal_montage_1.htm#Sentence

Date: Sun, 27 Nov 2005 16:07:38 -0500

From: Brian Clements < >

Subject: Sentence 3 Now Available

In this issue:

A special feature on The Prose Poem in Great Britain, edited and introduced by N. Santilli, with work by Andy Brown, John Burnside, Vahni Capildeo, B. Catling, Patricia Debney, Roy Fisher, Alan Halsey, Cecil Helman, Rolf Hughes, Norman Joep, Rupert M. Loydell, Rod Mengham, Christopher Middleton, David Miller, Geraldine Monk, Christopher North, Brian Louis Pearce, Peter Reading, Peter Redgrove, Peter Riley, Gavin Selerie, Andrew Shelley, Ken Smith, and Aaron Williamson.

Other S3 contributors: Joe Ahearn, Radu Andriescu, Sally Ashton, Ben Azul, Carol Bardoff, Edward Bartók-Baratta, Reva Blau, Joe Bonomo, Susan Briante, John Briggs, Christopher Buckley, Maxine Chernoff, Paul Colinet, Margarito Cuéllar, Robin Cunningham, Catherine Daly, Robin Dare, Courtney Davis, Sean Thomas Dougherty, Russell Edson, kari edwards, Elisabeth Frost, Arturo Giovannitti, Dennis Gonzalez, Noah Eli Gordon, Jeff Harrison, Michael Helsem, Bob Heman, Brooke Horvath, Theo Hummer, Tateo Imamura, George Kalamaras, Janet Kaplan, Charles Kesler, Milton Kessler, Gerry LaFemina, Juliana Leslie, Rachel Levitsky, Rebecca Lilly, Gian Lombardo, Marjorie Manwaring, Michael Martone, Jerry McGuire, Derek McKown, Chris Murray, Daniel Nester, John Olson, Papa Osmubal, Shin Yu Pai, Rochelle Ratner, Andrew Michael Roberts,

Matthew W. Schmeer, Leonard Schwartz, Dale Smith, Ellen McGrath Smith, Alan Sondheim, Adam J. Sorkin, Rebecca Spears, Hugh Steinberg, Steven J. Stewart, Charles Harper Webb, and Stephanie Woolley-Larrea.

Subscription rates: \$12 for one issue, \$22 for two issues, \$30 for three issues

(domestic shipping included--add \$2 for shipping outside US, Canada, Mexico, and Carribean; add an additional \$4 for international air mail).

Back issues: (#1 and #2): \$6 with the purchase of a subscription.

Payment method:

Check or money order: send to Box 7, WCSU, 181 White St., Danbury, CT 06810

Credit card:

Order from Amazon (pricing varies slightly):

http://www.amazon.com/exec/obidos/tg/detail/-/B0002CZNBC/qid=1132341731/sr=8-3/ref=sr_8_xs_ap_i3_xgl153/002-9163787-6394401?v=glance&s=magazines&n=507846

PayPal:

Order from the Firewheel Editions website, <http://firewheel-editions.org>

Sentence is also available from Bernhard DeBoer, Inc. and EBSCO.

Dr. Brian Clements, Coordinator

MFA in Professional Writing



Dept. of English Language, Comparative Literature, and Writing
Western Connecticut State University
181 White St.
Danbury, CT 06810

<http://www.wcsu.edu/english/mfa>

=

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13. **Jerrold Shiroma**
Re: Braille Translations?

Thu 1 Dec 2005

here's one from a google search...

<http://www.sighted.com/english/everest.html>

----- Original Message -----

From: "furniture_press" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, December 01, 2005 6:31 AM

Subject: Braille Translations?

I've been doing some searching but I've not found a machine that produces Braille, on paper I mean. Does anyone have any resources for a machine or device that produces Braille on paper?

Gracias

Chris C.

--

Graffiti.net free e-mail @ www.graffiti.net

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

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14. **Jonathan Penton**

the South African Issue is coming!

Thu 1 Dec 2005

In two weeks (approximately), we will be unveiling the Unlikely 2.0 South African Issue, featuring fiction, poetry, film, music, art, and essays exclusively by and about South Africans. Read it, or something horrible will happen. But until then, check out this mini-update:

A Sardine on Vacation, Episode Thirty-Three: The Sardine's stalker returns I review "Matches," the new novel of the Israeli Defense Forces by Alan Kaufman M. Andre Vancrown reviews "The Disappearance and the Slow Awakening," the poet-centered novel by Tony R. Rodriguez

And to the best of my knowledge: it's Christmas Time! So get on over to the newly refurbished Unlikely Store at <http://www.cafepress.com/unlikely2> ! Show your support for Lopez Obrador, Ronald Reagan, or Nero! Purchase thongs with lines from George Orwell! Drink out of mugs emblazoned with the very come-on lines that have caused your editor's involuntary celebacy! The goods are cheap and the writers are easy, so head over to <http://www.unlikelystories.org> today!

--

Jonathan Penton

<http://www.unlikelystories.org>

(Oh yeah. This is the face of burnout.)

15. **Poetry Project**

Events at the Poetry Project 12/3 - 12/7

Thu 1 Dec 2005

Dear Everyone,

New Years is upon us. As always, donations of books, food and personal (volunteering) time would be wildly appreciated. We have a number of things scheduled to keep you busy and thrilled before the Marathon Madness begins. Please scroll down for details...

Love and Thanks,

The Poetry Project

Saturday, December 3, 1:00 pm

OlsonNow

Who, where, and what is Charles Olson now? Come as you are for an open forum on Olson organized by Ammiel Alcalay and Mike Kelleher, and co-sponsored by Beyond Baroque. See the New York premiere of Henry Ferrini's *Poet and the City: Charles Olson and the Persistence of Place*; listen to David Amram, Jack Hirschman, Ed Sanders, and Anne Waldman perform Olson. To join the discussion already taking place, go to <http://www.olsonnow.blogspot.com>, or e-mail [REDACTED].

Monday, December 5, 8:00 pm

Corey Frost & Filip Marinovich

Corey Frost has performed his prose-poetry monologues at festivals and cabaret venues in cities across North America, Europe, and Australasia. His writing has been published in *The Walrus*, *Matrix*, *Geist*, *Narrativity*, *Biting the Error: Writers Explore Narrative* (Coach House 2004), and other journals and anthologies. His book of anti-travel stories, *My Own Devices*, and his most recent book, *The Worthwhile Flux* (Conundrum Press, 2004), were both short-listed for various awards, but won none. Frost lived in Montreal for 10 years, where he was named ³Best Spoken Word Performer² by the city's alternative weekly, and he is now a PhD student at the Graduate Center, CUNY. Filip Marinovich is a poet living in New York, a member of Ugly Duckling Presse Collective, and co-editor at New York Nights newspaper. Work in theater includes writing and directing "Skin Around The Earth" at NYC Fringe 2002, "Throne Room Snow" at Present Company, 2002, and "Salient Mourners" at Medicine Show, 2005. Poems have been published in: *Hanging Loose*, *6x6*, *New York Nights*, and *Brooklyn Stoop*.

Wednesday, December 7, 8:00 pm, FREE

Celebration of The Collected Poems and The Collected Fiction of Kenneth Koch

A book party for and readings from two new and substantial collections from Kenneth Koch, who passed away in 2002: *The Collected Poems of Kenneth Koch* (Knopf) and *The Collected Fiction of Kenneth Koch* (Coffee House). *Collected Fiction* includes Koch's rambunctious novel *The Red Robins*, as well as his semi-autobiographical stories from *Hotel Lambosa* and much uncollected short fiction. *Collected Poems*, meanwhile, contains ten books¹ worth of Koch's dazzling poetry celebrating the pleasures of friendship, art, and love. Readers will include Ron Padgett, Charles North, Paul Violi, Mark Halliday, David Shapiro, Jordan Davis, Katherine Koch, and Mark Statman. Both collections will be offered for sale at a substantially discounted price.

Black Renaissance/Renaissance Noire Journal Launch

with Meena Alexandr, Jeffrey Renard Allen, Patricia Spears Jones & John Edgar Wideman

Friday, December 2, 7:00 pm

New York University

Institute of African American Affairs

41 E. 11th Street

New York, NY



Book Party for Pierre Joris and Ernesto Livon-Grosman

King Juan Carlos I of Spain Center of NYU - KJCC Poetry Series

Friday, December 9, 6:15 pm

All events take place in the first-floor auditorium of NYU's King Juan Carlos I of Spain Center, at 53 Washington Square South (between Thompson and Sullivan Streets). ; www.nyu.edu/kjc.

Pierre Joris and Ernesto Livon-Grosman will present the last two titles from the "Poets for the Millennium" series (University of California Press) co-edited by Jerome Rothenberg and Pierre Joris: *Paul Celan, Selections. Poets for the Millennium 3*, edited and with an introduction by Pierre Joris; and *José Lezama Lima, Selections. Poets for the Millennium 4*, edited and with an introduction by Ernesto Livon-Grosman. Pierre Joris will also present a book of poems by Pablo Picasso, *The Burial of the Count of Orgaz & Other Poems*, edited and translated by Jerome Rothenberg & Pierre Joris (Exact Change, 2004)

Ernesto Livon-Grosman is Assistant Professor of Romance Languages and Literatures at Boston College. He is the translator of Charles Olson: *Poemas* (1997) and the editor of *The XUL Reader: An Anthology of Argentine Poetry* (1997).

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Pierre Joris, U Albany English professor, avant-garde poet and leading translator, is the author of *Poesis: Selected Poems 1986-1999*, a collection of his original poetry. Born and raised in Luxembourg, Joris works in three languages: English, French and German. He has published over twenty books of poetry, as well as many anthologies and translations. With Jerome Rothenberg he edited the award winning anthologies *Poems for the Millennium*.

Reception to follow.

Photo ID required at door

The Third Queens International Poetry Festival

Saturday, December 10th, 7 to 11 pm

Free. Open to the public.

LaGuardia Performing Arts Center's Little Theatre

Van Dam Street @ 47th Avenue, Long Island City, Queens.

7 Train to 33d Street/Rowson

For more info: 

<http://www.movementone.org/2005poetryfestival.html>

Master of Ceremonies: Carletta Joy Walker

Readings and Performances by: Ali Jimale Ahmed, Diane Burns, Nicole Delgado, Luis Francia, Daniela Gioseffi, Harlym 125, Pwu Jean Lee, John Lynch, Ralph Nazareth, Myrna Nieves, Mario Susko, Pramila Venkateswaran, and Ricardo Leon Pena Villa

Music by: World Acclaimed African Griot Papa Susso & Afro-Cuban Drumming with David Gomez and Friends.

Presented by Movement One: Creative Coalition

Winter Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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16. **Pam Grossman**

Re: Homolinguistic Holiday Cards

Thu 1 Dec 2005

hi there! i almost forgot! but not quite! it's not much, but it's something; i've never done this before...

Deck the halls with boughs of holly

Deka- hole's width

Bows of folly

Pamela Grossman

160 Newton St. #2L

Brooklyn, NY 11222

i like "bows of folly" (and have taken a few myself)--the first line is weaker, but hey.

looking forward to seeing what happens with this! thanks so much for doing it.
best, pam

-----Original Message-----

From: Dan Waber <[REDACTED]>

Sent: Nov 2, 2005 3:35 PM

To: [REDACTED]

Subject: Homolinguistic Holiday Cards

Oh ho sing mystic all the day bards!

Here's the deal:

Take a favorite (or despised or cliché) holiday-connected phrase and do a homolinguistic translation of it.

Send me the original phrase, your homolinguistic translation of that phrase, and your snail mail address, by email, by December 1st.

I will put each translation onto the "picture" side of a postcard, and place the original phrase as the "title" on the address side, along with your name as author.

Then, I'll print up as many sets as there are participants and mail complete sets to all the participants (postmarked) by December 7th--hopefully that will put them in everyone's hands in enough time to be useful for your holiday card mailing needs.

How fun does that sound?

Dan

PS: Please feel free to circulate this invitation to any people or lists you think might be interested. This is an open invitation, but publication will only be to the closed set of actual participants.

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17. **Kevin Hehir**

ocarte

Thu 1 Dec 2005

hello,

I've been trying to get some biographical information on the concrete poet Ocarte.

Any help out there?

I'm presenting on concrete poetry to a bunch of squares.

thanks,

kevin

--

The monthly Open Mics now have a home on the interweb:

<http://www.freewebs.com/allagesopenmic/>

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18. **Gerald Schwartz**

DIAL-A-DIVA ::an invitation

Thu 1 Dec 2005

++ invitation to DIAL-A-DIVA Saturday Dec 3rd ++

"DIAL-A-DIVA is something new — it's a giant conference call with musicians in every land"

Mark Fisher, The Sunday Times (UK)

DIAL-A-DIVA will span the globe for 24hrs linking singers and listeners live by telephone on the 3rd of Dec starting 8am

CALL [REDACTED] to listen (standard UK call rate) The venue for this event your telephone, you can listen in to singers from around the world live from wherever you are on Saturday 3rd Dec!

Call at 18:50 local (23:50 GMT) to catch Gerald Schwartz!

This unique event starts and ends at the international dateline. There are a wide range of different and wonderful singers aking part from all continents.

you can see the performance schedule at:

<http://www.dialadiva.net/schedule.html>

for more information:

<http://www.dialadiva.net>

DIAL-A-DIVA is a project by Zoe Irvine

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19. **Ishaq**

Angela Davis Friday Dec. 2nd in Oakland

Thu 1 Dec 2005

An Evening with Angela Davis | Abolition Democracy

Friday, December 2nd

8 PM

First Congregational Church of Oakland

2501 Harrison Street

Oakland

Professor Davis will give a talk about her new Seven Stories Press/ Open Media book, Abolition Democracy: Beyond Empire, Prisons, and Torture.

More info about the book here:

<http://www.sevenstories.com/Book/index.cfm?GCOI=5832210033663>

A benefit for KPFA Radio

Tickets \$10 in advance; \$12 at the door

Available at East Bay independent Bookstores

More info: [REDACTED] Ext 609

=====

Prison Radio challenges mass incarceration and racism by airing the voices of men and women in prison. Our educational materials serve as a catalyst for public activism.

In order to be on the mailing list,
send us a contribution of \$25 or more.

Prison Radio

P.O. Box 411074

San Francisco, CA 94141

<http://www.prisonradio.org>

Stay Strong

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\

<http://www.sleepybrain.net/vanilla.html>

\

<http://radio.indymedia.org/news/2005/10/7255.php>

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20. Mairead Byrne

Re: ocarte

Thu 1 Dec 2005

Can you arrange the squares in an interesting way, Kevin? Depending on how many of them there are, you could do something really interesting. For a while now I've been thinking of the audience as the poem: this seems like a golden opportunity. Mairead

>>> [REDACTED] 12/01/05 6:52 PM >>>

hello,

I've been trying to get some biographical information on the concrete poet Ocarte.

Any help out there?

I'm presenting on concrete poetry to a bunch of squares.

thanks,

kevin

--

The monthly Open Mics now have a home on the interweb:

<http://www.freewebs.com/allagesopenmic/>

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21. Juliana Spahr

poetry events at mla

Fri 2 Dec 2005

please forward...

The Poetry Division of the MLA is sponsoring the following events at the MLA conference, December 27-30...

Tuesday, 27 December

47. Poetry and War

/7:00-8:15 p.m., Harding, Marriott/

Program arranged by the Division on Poetry

/Presiding: / Cristanne Miller, Pomona Coll.

1. "'The Blue and the Gray': The Elegiac Ballad during and after the American Civil War," Paula Bernat Bennett, Southern Illinois Univ., Carbondale 2. "Poetry in Wartime: What's the Use?" Alice Templeton, Art Inst. of California, San Francisco 3. "The Eighteen Eyes of Guernica: The Poetics of Antiwar Poetry Anthologies," Philip John Metres III, John Carroll Univ.

*

CASH BAR ARRANGED BY THE DIVISION ON POETRY

sponsored by the Emily Dickinson International Society, Chain

Magazine/'A 'A Arts, and University of Iowa Press

5:15-6:30, Cotillion Ballroom North, Marriott

*

Wednesday, 28 December

331. Poets in Debate: Poetry and Politics

/7:15-8:30 p.m., Cotillion Ballroom North, Marriott/

Program arranged by the Division on Poetry

/Presiding: / Stephen McCaffery, State Univ. of New York, Buffalo

/Speakers: /

Jeff Derksen, Simon Fraser Univ.

Fred Moten, Univ. of Southern California

Joan Retallack, Bard Coll.

Rodrigo Toscano, Brooklyn, NY

[we have requested that these two events--the cash bar and poets in debate--be open to the general public]

Thursday, 29 December

356. Creoles, Pidgins, and Dialects as a Poetic Strategy

8:30-9:45 a.m., Hemisphere, Washington Hilton

Program arranged by the Division on Poetry

Presiding: Adalaide Morris, Univ. of Iowa; Juliana M. Spahr, Mills Coll.

1. "From the Congolese Mudda and the Igbo Damballah Woman to Namsetoura: The Unsubmergence of the Mother (Tongue) and the Transubstantiation of the Word in Kamau Brathwaite's Poetry and Mirror Pages," Loretta Collins Klobah, Univ. of Puerto Rico, Río Piedras 2. "The Impossibility of Synthetic Scots; or,

Hugh MacDiarmid's Nationalist Internationalism," Matthew Hart, Univ. of Illinois, Urbana 3. "Pid Lit 101 as American-Pacific Canon Deformation: Notes toward Articulating the Poetics and Politics of a 'Pidgin Nation' in Contemporary Hawai'i," Rob Wilson, Univ. of California, Santa Cruz

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22. **Jim Andrews** ***digicult.it and 56k-bastard.tv***

Fri 2 Dec 2005

Here is quite an interesting new publication from Italy, run by a poet named Marco Mancuso. The pub is <http://www.digicult.it/digimag> . It covers quite a range of digital art.

There's a feature on a net art project at <http://56k-bastard.tv> . I thought the 56k-bastard.tv project was pretty invigorating. There are 'programs' by various artists including jimpunk from Paris. Jimpunk's work, some say, is Jodi warmed over. I can't say I agree. I confess I was never real hot on Jodi's work. I suppose Jimpunk has been influenced to some degree by Jodi, but I find jimpunk's work exciting whereas I just didn't have that feeling about Jodi's. Jimpunk's work has far greater range than Jodi aspired to. And Jimpunk also knows Javascript/DHTML quite extensively, which is what permits the range, whereas Jodi would typically do a thing to death and then that's the end. Jodi's gone whereas I think Jimpunk will be around for a long time.

Digicult.it also has a feature on some net art projects that use the Flickr API to do stuff with semantics and images.

That's all I've explored of this issue of Digicult.it so far--I liked both of these 'coverages'.

ja
<http://vispo.com>

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23. **derek beaulieu** ***71 for GB: AN Anthology for George Bowering on the occasion of his 70th birthday***

Fri 2 Dec 2005

Announcing

71 for GB:

An anthology for George Bowering on the occasion of his 70th birthday

- mostly new works by friends, writers, poets and artists

It's a great game – ask 71 writers, some from out of retirement, each to step up to the plate and deliver a short text on the occasion of Bowering's 70th birthday. What will they do – reach for some nostalgia out of the strike zone? – hit a zinger back through the box? – work the words for a base on balls? – swing mightily for the bleachers? – pop up right out of genre? – agonize over the last strikeout? You won't want to miss this one.

--Frank Davey

Profits from this limited print run will be contributed to the George Bowering scholarship fund. The George Bowering/Poet Laureate scholarship is given to a student graduating from George's old high school in Oliver, British Columbia. The student must have a demonstrated interest in writing and be a bit of a pain in the ass. The first scholarship was awarded in 2004.

130 pages, designed and printed by Coach House Press

\$20 Canadian plus shipping

order from XXXXXXXXXX

That 1935 miracle churns poetry

that 1935 miracle herds words like cats

marvel oozing syntax rolling

stones and homeruns over country.

--Suzette Mayr

from "Reflections of George (or George Bowering, That Cream Soda)"

You can hear George everywhere. Go to a ballpark, he's shouting at the umpire; go to a pub, he announces TFP (Traditional First Piss); go to a party or a reading, he's the loudest man in the room. No kidding. You can't miss hearing him even if you're a whole block away, or you're driving by Nat Bailey Stadium with your windows down. You know what that loudmouth side of him does? It creates space around him so he can write his heart out. He jokes off his worst so he can write his best. He can hit a poem out of the park, slam a paragraph over the infield, and land a chapter that looks so easy that the centrefielder catches it with grace. No one can strike his writing out. There's a George rhythm to his work and play. Friends and readers sometimes have to stretch to catch a joke, but there's no doubt Bowering has balanced his life so he can compose books. More books than he's had birthdays--not bad, eh? He catches phrases and creates lines or sentences with glee. Deep love and consciousness also. "Consciousness is how it is composed." --G. Maria Hindmarch

CONTRIBUTORS

Margaret Atwood	Endre Farkas	Roy Miki
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Douglast Barbour George Fetherling Erin Moure
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Ken Belford Dwight Gardiner Ken Norris
Tony Bellette Goh Poh Seng Charles Pachter
Charles Bernstein artie gold P. K. Page
Reg Berry Hiromi Goto Stan Persky
bill bissett John Harris Greg Placonouris
Christian Bok Steven Heighton Meredith Quartermain
Michael Boughn G. Maria Hindmarch Peter Quartermain
Marilyn Bowering Robert Hogg Margaret Randall
Thea Bowering Reg Johanson Jamie Reid
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Stan Dragland David W. McFadden Chris Walker
Phinder Dulai Don McKay Victoria Walker
Paul Dutton Barry McKinnon Phyllis Webb
rob mclennan

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24. **Adam Clay**

Free Verse Editons--2005 Selections

Fri 2 Dec 2005

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25. **Pam Grossman**

mea culpa and misc.

Fri 2 Dec 2005

dear listers,

yesterday i inadvertently sent a message to the group when i meant to sent it to a particular member. there wasn't anything private or worrisome about the message, but it cluttered the inboxes of all when it was meant for one. i had been wondering why messages to specific list members sometimes end up going to the group at large. now i see how easy it is to make that sending error. i will certainly be more careful in the future.

while i am (intentionally) writing to you all, i'll add:

lauren russell's poetry reading at zinc bar in october and deborah eisenberg's fiction reading at nyu last month were among the most wonderful i'd attended in a while. also, if anyone has an email address for marie howe, i'd welcome it (via backchannel!).

all best, pam

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26. **Stephen Vincent**

Bush / Steve Bell Guardian cartoon du jour

Fri 2 Dec 2005

<http://www.guardian.co.uk/cartoons/stevebell/0,7371,1656182,00.html>

A great Bush cowboy camel driver cartoon from the Guardian -

Nothing like visual relief!

Stephen V

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27. **info**

Andrea Baker, Brian Blanchfield, and Jacqueline Waters on Sunday

Fri 2 Dec 2005

Well, I've lost most of my address book so I'm posting this here:

An evening with three young New York poets:

Andrea Baker, Brian Blanchfield, and Jacqueline Waters

Sunday, December 4 @ 5:00

The Bitter End

147 Bleecker Street, btw. Thompson & LaGuardia

NY, NY

More info:

<http://www.speakeasynyc.com/>

Come say hi.

Andrea

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28. **mIEKAL aND**

Re: ocarte

Fri 2 Dec 2005

Who's Ocarte?

On Dec 1, 2005, at 8:43 PM, Mairead Byrne wrote:

*Can you arrange the squares in an interesting way, Kevin?
Depending on how many of them there are, you could do something
really interesting. For a while now I've been thinking of the
audience as the poem: this seems like a golden opportunity.
Mairead*

 12/01/05 6:52 PM >>>
hello,

*I've been trying to get some biographical information on the
concrete poet
Ocarte.*

Any help out there?

I'm presenting on concrete poetry to a bunch of squares.

*thanks,
kevin*

--

*The monthly Open Mics now have a home on the interweb:
<http://www.freewebs.com/allagesopenmic/>*

A society grows great when old men plant trees in whose shade they
will never sit
—Greek proverb

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29. **Small Press Traffic**

Poets Theater Jamboree 2006

Fri 2 Dec 2005

For those who like to plan ahead.....

Poets Theater Jamboree 2006 -- January 13, 20, 27

All seats \$10 to benefit Small Press Traffic; seating is first come, first served. We hope to see you here!

Poets Theater features poets as writers, directors, producers, and actors. This year's Jamboree is curated by Del Ray Cross, Brent Cunningham, Kevin Killian, Rodney Koenke, Eileen Tabios, Konrad Steiner, & Stephanie Young.

Friday, January 13, 2006 at 7:30 p.m.?

Entre acts: Jon Brumit playing his Typewriter-Piano, Electronic Jingletron, and other Instruments of Delight

"Asphodel In Hell's Despite" by John Wieners, directed by Kevin Killian

"Who is the Real JT LeRoy?" Written & directed by Mattilda (a/k/a Matt Bernstein Sycamore)

"Love(r) For Sale: A Tango Deconstructed By E-BAY" Written & directed by Michelle Bautista & Eileen Tabios

"A Play, A Play" by Paolo Javier, directed by Del Ray Cross Curator: Del Ray Cross

Scenes from "The Lady Contemplation" (1662) by Margaret Cavendish, Duchess of Newcastle, directed by Elizabeth Treadwell

"A Vinculum" by Chris Vitiello, directed by Mary Burger

Friday, January 20, 2006 at 7:30 p.m.?

Neo-Benshi Night: Move Over Silver Screen? With Mistress of Ceremonies Roxi Power Hamilton Presented in association with SF Cinematheque?? Neo-benshi is the result of the dalliance between poets and moving pictures from which is born a new breed of entertainment. Restoring cinema to the theater and casting the movies away from their original dialog, nine writers re-adapt films to their own intent. Subtext and potentials are revealed in the performances to scenes from the following features (all titles are anagrams to protect the guilty).

"Fall Down & Bounce" (1972)? A well-loved fire and slice samurai adventure adapted from a well-known Japanese manga. benshi: Leslie Scalapino?? "No to Torture Inflicted" (1939)? Romantic comedy starring Edgar Bergen, Charlie McCarthy and Eve Arden. benshi: Alan Bernheimer?? "My High: The Death Thing" (1954)? A transpacific flight of both colorful and renegade passengers. benshis: Dodie Bellamy, Colter Jacobsen & Kevin Killian?? "Ahem, Conspiracy!" (2000)? Macabre tale of a crazy criminal investment banker. benshi: Ronald Palmer?? "It's Sweet & So Dry" (1961)? A celebration in dance and song of tense race relations. benshi: Dennis Somera?? "An Horseman's Option" (1952)? A

strong woman cornered in the seedy English countryside. benshi: Tanya Bro-laski?? "By Bob" (1973) From Bollywood, the sweet agony of love bridging the castes. benshi: Summi Kaipa

Friday, January 27, 2006 at 7:30 p.m.?

3 Short Pieces from ?Doings? by Jackson Mac Low, directed by Brent Cunningham

?Hard to Kill: The Selfish Gene Thinks Outside the Box? written & directed by Sean Finney

?Donning Cheadle? written & directed by Geraldine Kim

Short Dramatic Monologue by Margaret Tedesco

?The Late Education of Sasha Wolff, Or, The Son and Heiress? (An Excerpt) written & directed by Shonni Enelow

?Poet's Survivor? written & directed by Neil Alger

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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30. **Jim Andrews**

Darwin exhibit at the American Museum of Natural History

Sat 3 Dec 2005

I've been reading the Web site (<http://www.amnh.org/exhibitions/darwin>) concerning the current exhibition on Darwin's work at the American Museum of Natural History in New York. It's well written and engaging, if you'd like to check it out. It outlines in an exciting, understandable way how Darwin came to his notion of evolution. Several interesting videos, also. And there are good resources for teachers. A good site for adults and children alike.

Last week or so, I read at

<http://telegraph.co.uk/news/main.jhtml?xml=/news/2005/11/20/wdarwin20.xml> that the exhibit "...failed to find a corporate sponsor because American companies are anxious not to take sides in the heated debate between scientists and fundamentalist Christians over the theory of evolution." And that the exhibit is, instead, funded by "wealthy individuals and private charitable donations."

ja
http://vispo.com

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31. **Fence and Fence Books**
Welcome to Fence and Fence Books
Sat 3 Dec 2005

Hello! Thanks for subscribing.
Here's information about Fence and Fence Books
that was given by the list owner:

An announcement list for all things connected with Fence, the literary journal,
and Fence Books.

Private Policy:

Please feel free to subscribe. We don't give out our list to anyone else.

You might want to save this email for future reference.

You can unsubscribe anytime from Fence and Fence Books by following this
link:

[http://www.constantcritic.com/mojo/mojo.cgi?
f=u&l=fence&e=poetics%40listserv.acsu.buffalo.edu&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=fence&e=poetics%40listserv.acsu.buffalo.edu&p=10876)

If you have questions regarding this mailing list,
you can contact the list owner at:

████████

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32. **Camille Martin**
a place to stay in D.C. during MLA?
Sat 3 Dec 2005

I'm chairing a panel at the upcoming MLA. Would anyone living in the D.C. area
be willing to put me up for a couple of nights, on Dec. 27 & 28? I'm not inter-
viewing, & so won't be a stressed-out guest! Many thanks if you can help out.
Please backchannel.

Camille

Camille Martin
156 Brandon Avenue, #403
Toronto, ON M6H 2E4
████████

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33. **Lewis LaCook**

Modern Life

Sat 3 Dec 2005

<http://www.lewislacook.org/netcinema/modernLife.mov>
quicktime, 3.52mb

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! DSL Something to write home about. Just \$16.99/mo. or less

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34. **reJennifer Bartlett**

Saint Elizabeth Street

Sat 3 Dec 2005

Saint Elizabeth Street currently has on sale the current issues, as well as past issues. The current issue includes Edwin Torres, Bill Kushner, and Emily XYZ. Past issues have included Charles Bernstein, Nathaniel Tarn, Andrea Baker, Bill Olsen, and many others. A yearly subscription is \$9, \$5 per single issue. Send orders to Jim Stewart 136 Freeman St. Apt 1A, Brooklyn, NY 11222. We will be accepting submissions after 12/15. Thanks!

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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35. **Adam Fieled**

New: Moudry, Siddique, Fieled

Sat 3 Dec 2005

New on PFS Post (www.artrecess.blogspot.com)

- a deconstructive mini-epic from Nick Moudry
- a long feature on UK heart-poet John Siddique

New work from Adam Fieled at te_a_tro
--(www.geocities.com/te_a_tro)

Yahoo! Personals
Skip the bars and set-ups and start using Yahoo! Personals for free

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36. **Steve Dalachinsky**
more shameless promo next 2 big ones for steve

Sat 3 Dec 2005

saturday dec. 10th, 2005 @ 8 P.M.

steve dollar, steve dalachinsky, matt maneri & todd nicholson music and poetry
@

Community Bookstore
143 7th Avenue @ Carroll St. in Park Slope
(F train to 4th Avenue)



8 p.m. donation

and

sunday dec. 11, 2005 6 pm sharp

@ the cornelia street cafe

29 cornelia st

(between bleecker & w. 4th)

Barry Wallenstein (poetry) and John Hicks (piano)
celebrate their new cd Pandemonium

preceded by

steve dalachinsky (poetry) and Matthew Shipp (piano)
celebrating their new cd phenomena of interference

\$10 including a drink \$7 students

for info call  / 

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37. **Simon DeDeo**
rhubarb is susan

Sat 3 Dec 2005

Dear all --

Just one review this week, of a new poem by Jeremy Prynne coming out chap-
book from Equipage:

<http://rhubarbissusan.blogspot.com/>

<http://rhubarbissusan.blogspot.com/2005/12/jeremy-prynne-biting-air.html>

Coming next week, hopefully, is "three from U of C", a review of three undergraduate poets from the University of Chicago who read recently as part of the Renaissance Society's program.

Thanks for tuning in, and please join the discussion here or there,

Simon

--

Feynman i ptitza -- bol'shie druz'ia

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38. **Poetics List Intern** ***About the Poetics List***

Sun 4 Dec 2005

The Poetics List

Sponsored by: The Regan Chair (Department of English, University of Pennsylvania), The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania), & the Center for Program in Contemporary Writing (University of Pennsylvania)

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Joel Kuszai, Nick Piombino.

Poetics Subscription Registration* (required)

*[REDACTED]

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

*

1. About the Poetics List*

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has about 1200 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a private list and information about this list should not be posted to other lists or directories of lists. The idea is to keep the list membership to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable. The current limits of the list are generally 50 messages per day, and one or two messages per subscriber per day; but these limits are subject to change without notice.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications

are always welcome; we also encourage posts that announce events important to our subscribers. See section 5 for details.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF

<<http://www.roofbooks.com/Book/index.cfm?GCOI=93780100631100>>and also on line at the EPC. <<http://epc.buffalo.edu/presses/roof/>>

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [REDACTED].

*

3. Subscriptions*

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [REDACTED], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual

subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email <[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send [REDACTED] Lastname]

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and

address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to Poetics or to List. To avoid this problem, unsub using your old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racial slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy on flaming will be removed from the subscription roll.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not

be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 2 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 50 or fewer messages per day.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

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39. **Michael Hoerman**

Lowell, Mass. arts contributor held on immigration charges

Sun 4 Dec 2005

Alpha Diallo, a native of Senegal, a Rastafarian, and an important behind-the-scenes contributor to the arts resurgence in Lowell, Mass. is being held on immigration charges at the Suffolk County House of Corrections (South Bay) in Boston. Last night at a local organic cafe, Life Alive, more than 200 people turned out for a benefit and raised more than \$8,000 for Alpha's defense and bid for citizenship. Alpha Diallo exemplifies "the duties and responsibilities that come with being a member of a community." Every time I've seen Alpha (2-3 times per week) over the past year he has been kind, gentle, generous and gracious. When we lacked a mic stand for a poetry reading he was there in a pinch. I had the mic stand at home for over a week and ran into Alpha several times during the next week. Alpha never mentioned the mic stand. When I realized I was remiss, and took it back to Alpha, I apologized for the delay and said I owed him a huge favor. His response was no problem, anytime, that I owed him no obligations. Individuals like Alpha Diallo are rare. Citizenship such as Alpha exemplifies in his involvement in the arts and culture in Lowell can hardly be found among US-born citizens. Over the next few weeks a website will be posted at <http://freealpha.com>. As of today the site has only the announcement for last night's fundraiser. Soon it will include many ways to support Alpha. The community of artists in Lowell, particularly the younger artists, is mobilizing to

stand behind Alpha Diallo. Read more in the Lowell Sun:
http://www.lowellsun.com/fastsearchresults/ci_3275087.

Please think of Alpha Diallo and send your best thoughts and wishes to him.

Michael Hoerman

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40. **UbuWeb**

Kenneth Goldsmith / James Siena - Pace Wildenstein, NYC 12/14

Sun 4 Dec 2005

James Siena
Kenneth Goldsmith
The Didymus Press
& PaceWildenstein

invite you
to celebrate
the publication of

Spring
by Kenneth Goldsmith

with five wood engravings
by James Siena
,

Wednesday December 14, 2005
5:30to 7:30 p.m.

Pace Wildenstein
534 West 25th Street, New York

UbuWeb
<http://ubu.com>

Yahoo! DSL – Something to write home about.
Just \$16.99/mo. or less.
dsl.yahoo.com

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41. **David A. Kirschenbaum**

Re: Lowell, Mass. arts contributor held on immigration charges

Sun 4 Dec 2005

on 12/4/05 9:30 AM, Michael Hoerman at [REDACTED] wrote:

Alpha Diallo, a native of Senegal, a Rastafarian, and an important behind-the-scenes contributor to the arts resurgence in Lowell, Mass. is being held on immigration charges at the Suffolk County House of Corrections (South Bay) in Boston. Last night at a local organic cafe, Life Alive, more than 200 people turned out for a benefit and raised more than \$8,000 for Alpha's defense and bid for citizenship. Alpha Diallo exemplifies "the duties and responsibilities that come with being a member of a community." Every time I've seen Alpha (2-3 times per week) over the past year he has been kind, gentle, generous and gracious. When we lacked a mic stand for a poetry reading he was there in a pinch. I had the mic stand at home for over a week and ran into Alpha several times during the next week. Alpha never mentioned the mic stand. When I realized I was remiss, and took it back to Alpha, I apologized for the delay and said I owed him a huge favor. His response was no problem, anytime, that I owed him no obligations. Individuals like Alpha Diallo are rare. Citizenship such as Alpha exemplifies in his involvement in the arts and culture in Lowell can hardly be found among US-born citizens. Over the next few weeks a website will be posted at <http://freealpha.com>. As of today the site has only the announcement for last night's fundraiser. Soon it will include many ways to support Alpha. The community of artists in Lowell, particularly the younger artists, is mobilizing to stand behind Alpha Diallo. Read more in the Lowell Sun: http://www.lowellsun.com/fastsearchresults/ci_3275087.

Please think of Alpha Diallo and send your best thoughts and wishes to him.

Michael Hoerman

michael,

thanks for the above.

i checked the lowell sun link you provided and it said this:

"on the day of Diallo's arrest, Valerie Diallo, from whom he is now estranged, convinced a Lowell District Court clerk magistrate to extend the term of a restraining order she had against him until November 2006."

³The police have advised me strongly to file a restraining order because I am afraid for my safety,² Valerie Diallo wrote in an affidavit. ³The defendant has history of violent temper and severe emotional abuse against me during a three-year marriage.²

i only know what you and this article say of alpha diallo, but if the above from his estranged wife is true his is not a corner i could be in.

best,
david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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42. **Ishaq**

The VOTE: How fast does light travel?' on the Slam Idol (6)--Lord Patch (Lawrence y braithwaite)

Sun 4 Dec 2005

'How fast does light travel? (for george scott 3rd, james chance and lil g)' on the Slam Idol

--Lord Patch (Lawrence y braithwaite)

'How fast does light travel? (for george scott 3rd, james chance and lil g)' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote.

You can listen to the show and hear 'How fast does light travel?' on the Slam Idol --Lord Patch (Lawrence y braithwaite) on the web-site, at <http://slamidol.tripod.com>

...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

or download

<http://homepage.mac.com/simon.toon/SlamIdol/slamidol20051122.mp3>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A

Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005, biting error: writers explore narrative, Jason Snyder's ,sidebrow and New Standards: The First Decade of Fiction at Fourteen Hills. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

Stay Strong

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

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<http://www.sleepybrain.net/vanilla.html>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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43. **Michael Hoerman**

Re: Lowell, Mass. arts contributor held on immigration charges

Sun 4 Dec 2005

Alpha Diallo is not charged with assault, he is being held on immigration charges. Alpha Diallo is a person known in the community for his gentle, generous and gracious spirit.

Michael Hoerman

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44. **Charles Bernstein**

SVA Critical Writing Program

Sun 4 Dec 2005

The School of Visual Arts Graduate Program in Art Criticism and writing is now accepting applications for its Fall 2006 classes. This is a new program that began just this Fall, under the direction of Tom McEvelley. Current faculty, in addition to McEvelley include --

SUZANNE ANKER
WILLIAM BECKLEY
SUSAN BEE
ROGER DENSON
THYRZA NICHOLS GOODEVE
THOMAS HUHNS
DONALD KUSPIT
RAPHAEL RUBINSTEIN
MIRA SCHOR
DAVID LEVI STRAUSS

More information at
<http://www.schoolofvisualarts.edu/grad/index.jsp?sid0=2&sid1=164>

Here is what McEvelley writes as his statement for the program:

Recently, the function of art and the nature of art criticism have both undergone change and expansion. Art has for the most part abandoned its exclusively aesthetic orientation and expanded its purview into social engagement and critique; it has also become a means of collaborating with and assisting in various social and cultural points of view.

Art criticism meanwhile has experienced a variety of changes and engagements in linkage with art and on its own. If art criticism is to deal with our ever-changing and diverse world, its understanding of the image and how it works as a mediating device in the midst of many cultural forces must be extended. The SVA program de-emphasizes the tradition of artistic nationalism in favor of a broader awareness that includes a global acknowledgment of various cultures and their artistic practices.

The program offers a wide range of courses that are concerned with ideas from the Western tradition to the artistic products and theoretical positions of all the world's cultures. Attention is paid to ancient art and its premises; to the role of art in the formation of nation-states; its religious uses and contents; its relation to depth psychology, and to the aesthetic and anti-aesthetic dichotomies found in modernism and postmodernism. The practice of writing art criticism is an essential component of this program, the approach is broad, from the analytical to the poetic.

In addition to its multicultural orientation, the program emphasizes the deep roots of art criticism in philosophy. Students are given a generalized knowledge of world philosophy, approached primarily through the image, its modes of meaning, its social functions and the discourse it has generated.

An underlying principle of this program is that the image should begin to occupy a place in the understanding of life comparable in importance to that

occupied by the humanities and sciences. The primary objective is to produce art critics who possess the knowledge and formal training to respond to art within an intellectual, cultural and artistic context.

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45. **Eileen Tabios**

HAY(NA)KU

Sun 4 Dec 2005

HAY NAKU TO YOU!

To cyber-celebrate the release of THE FIRST HAY(NA)KU ANTHOLOGY (<http://meritagepress.com/haynaku.htm>), Meritage Press is delighted to sponsor a

HOLIDAY HAY(NA)KU CONTEST

judged by anthology co-editor Mark Young. To participate, send your hay(na)ku to [REDACTED].

Deadline: December 31, 2005. Poets can submit from 1-10 hay(na)ku.

Information on the poetic form "hay(na)ku" (a tercet of one-word, two-word and three-word lines) is at <http://meritagepress.com/haynaku.htm> as well as the Hay(na)ku Blog at <http://eileentabios.blogspot.com>. Any topic or variant on the form is welcome.

Mark will pick up to ten hay(na)ku whose authors will receive as PRIZES:

THE FIRST HAY(NA)KU ANTHOLOGY, Eds. Jean Vengua and Mark Young; information at <http://meritagepress.com/haynaku.htm>

and other Meritage Press titles:

THE OBEDIENT DOOR by Sean Finney;
info at <http://meritagepress.com/obedientdoor.htm>

OPERA: Poems 1981-2002 by Barry Schwabsky;
info at <http://meritagepress.com/opera.htm>

100 MORE JOKES FROM THE BOOK OF THE DEAD by John Yau & Archie Rand; info at <http://meritagepress.com/100morejokes.htm>

PINOY POETICS, ed. by Nick Carbo;
info at <http://meritagepress.com/pinoypoetics.htm>

PUBLISHER'S PRIZE: From Mark Young's list of winners, one hay(na)ku author also will be selected by OENOPHILES FOR POETRY to receive a bottle of fine wine (limited to residents of U.S. and states that allow shipments of alcohol from California).

ELIGIBILITY:

Open only to authors not in THE FIRST HAY(NA)KU ANTHOLOGY

For more information, contact Eileen Tabios at [REDACTED]

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46. **jorispierre**

IMPT MESS from the City of New Orleans

Sun 4 Dec 2005

Dave Brinks asked me to forward this message to the list -- Pierre

Dear U.S. Citizens & Friends of the CITY OF NEW ORLEANS,

Please help us.

We need you NOW.

We need to create a wave of support just like the tidal wave that hit us.

Send a letter to Washington D.C.

Send a PLEA to your state senator.

Please REQUEST immediately:

1. That the levee system be rebuilt to PROTECT New Orleans from a category 5 hurricane.
2. That our children's SCHOOLS be repaired so they have classrooms to come back to.
3. That our families' HOMES be restored so they have a sanctuary to come home to.

Wherever you are, do this TODAY.

Your letter must get to congress by Christmas Eve.

In the many voices, there is ONE voice.

That voice is YOU.

If you do not ACT now, the fate that awaits us is surely one in which we will all lose.

Please answer this CALL to action.

We desperately need your HELP.

Our HEARTS are heavy.

Our burdens have become too much for any ONE of us to bear.

Your LETTER may be the greatest gift you give all holiday season.

Please forward this message to everyone.

Yours Sincerely,

Dave Brinks

List of contacts:

Senators of the 109th Congress:

For addresses and emails of U.S. SENATORS, go here:

<http://www.senate.gov/>

The White House

Mailing Address

The White House

1600 Pennsylvania Avenue NW

Washington, DC 20500

Phone Numbers

Switchboard: [REDACTED]

FAX: [REDACTED]

TTY/TDD

Visitors Office: [REDACTED]

Vice President Richard Cheney: [REDACTED]

[REDACTED]

Dept. of Education:

Margaret Spellings, U.S. Secretary of Education The Secretary is responsible for the overall direction, supervision, and coordination of all activities of the Department and is the principal adviser to the President on federal policies, programs, and activities related to education in the U.S.

Edward R. McPherson, Under Secretary of Education As the under secretary of education, McPherson serves as Chief Operating Officer of the Department, overseeing the effective investment and management of the Department's grants, loans, contracts and related services. The Department of Education invests an annual budget in excess of \$66 billion to promote excellence in education throughout America and manages student loans, grants and guarantees of approximately \$400 billion.

U.S. Department of Education

400 Maryland Avenue, SW

Washington, DC 20202

U.S. Senate Committee on Environment and Public Works:

Chairman, James M. Inhofe, Oklahoma
410 Dirksen Senate Office Building
Washington D.C. 20510- 6175

Ranking Member, James M. Jeffords, Vermont
456 Dirksen Senate Office Building
Washington D.C. 20510-6175

Transcript from the Senate Committee Hearing 11/17/05, opening statement from James M. Inhofe "Before we get too far down the road of deciding what we should do when rebuilding, we first must understand happened to the levees and why the city was flooded. If mistakes were made in the past, they must be rectified. There are a number of experts here today that have been taking a look at this very issue, and while it is too early for final conclusions, some preliminary assessments have already been made. I understand that the Army Corps of Engineers has been making some adjustments when restoring the current protection to take into account these initial findings. This hearing is especially important in that it will help bring into focus the degree to which the preliminary findings on the failure of the levees are being incorporated into the restoration of hurricane protection in Louisiana. Repairs to the levee system must begin now in order to prepare for the next hurricane season, which means that we can't wait for the final reports to begin the rebuilding. Conversely, if preliminary findings suggest areas of weakness in levee design or construction, it is important to incorporate those preliminary findings in near-term restoration efforts. The challenge we have at hand is incorporating the lessons learned from the ongoing assessment of levee performance while simultaneously restoring the levee system to pre-hurricane design standards." Email: [REDACTED]

Housing: Secretary of Housing & Development Alphonso Jackson
www.hud.gov
U.S. Department of Housing and Urban Development
451 7th Street S.W., Washington, DC 20410
Telephone: [REDACTED] TTY: [REDACTED]

The poet: always in partibus infidelium — Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]

<http://www.albany.edu/~joris/>
[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

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47. **joris pierre**

Postponement of Celan, Lezama Lima & Picasso @ King Juan Carlos I of Spain Center of NYU

Sun 4 Dec 2005

Ernesto Livon Grosman & Pierre Joris have decided to postpone the book party for Celan, Lezama Lima & Picasso that was supposed to happen on Friday 9 December at the King Juan Carlos I of Spain Center of NYU in order to show their support for the graduate student strike presently going on at NYU.

The poet: always in partibus infidelium — Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

<http://www.albany.edu/~joris/>

[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

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48. **Joe Amato**

Re: Postponement of Celan, Lezama Lima & Picasso @ King Juan Carlos I of Spain Center of NYU

Sun 4 Dec 2005

hear hear for ernesto and pierre!

best,

joe

Ernesto Livon Grosman & Pierre Joris have decided to postpone the book party for Celan, Lezama Lima & Picasso that was supposed to happen on Friday 9 December at the King Juan Carlos I of Spain Center of NYU in order to show their support for the graduate student strike presently going on at NYU.

The poet: always in partibus infidelium - Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>
[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

--

Joe Amato, Managing Editor
American Book Review
Illinois State University
CB 4241
Fairchild Hall, Room 109
Normal, IL 61790-4241
USA

[REDACTED] (voice)

[REDACTED] (fax)

[REDACTED]

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49. **Daniel Sendecki**
Request: Corman Multimedia
Sun 4 Dec 2005

Hey BUFFERS,

I'm putting together a multimedia project on Cid Corman. Could anybody point out URLs for audio, video, pictures online? Google isn't playing nice with me today!

Thanks in advance!
Daniel Sendecki

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51. **Susan Webster Schultz**

tinfish on tv

Mon 5 Dec 2005

December Hawaii Bibliovision

A forward from Ruth Hsu, Department of English

Hawai'i Bibliovision

December 6 2005 - Tuesday

Channel 55 -- 8 pm

Features the talented and creative poets published by TINFISH PRESS

And an interview with Susan Schulz ((Editor, UHM, English) and Gaye Chan (the Creative Coordinator, UHM, ART)

Hawai'i Bibliovision is a series sponsored by the English Department at UH-Manoa. It showcases some of the most intelligent, ground-breaking and talented writers, scholars and artists from Hawai'i and the world over. HB airs the first Tuesday of every month on Channel 55 at 8 pm.

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52. **Ron Silliman**

Surprise! Silliman's Blog

Mon 5 Dec 2005

<http://ronsilliman.blogspot.com/>

RECENT POSTS

Surprise “

the role of expectation in shaping aesthetics

Charles Olson Now “

From Mesopotamia to Iraq, and beyond

Bramble by Joseph Massey “

Lunes from a master of the miniature

Spam poems by Rob Read

that are really worth reading

Spring, Summer, Fall, Winter . . . and Spring

- A Korean look at contrition

Harry Potter

taking life seriously

An epic in seeming lyrics:

Laura Simsâ€™ Practice, Restraint

Poetry & class

Academic schools & schools in poetry

Audio & video

as a means of preserving poetry

A portrait of the author

as an Easter peep

A history of the New York School

by Jordan Davis

Vanitas:

the most ambitious new poetry mag

in decades

Portraying John Ashbery

in the New Yorker

A day in New York City:

a podcast for MiPoradio,

reading with David Shapiro

<http://ronsilliman.blogspot.com/>

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53. **Joseph Madia**

NEW MYSTICS DECEMBER UPDATE

Mon 5 Dec 2005

WWW.NEWMYSTICS.COM, A SITE DEDICATED TO EXPERIMENTAL WORKS OF POETRY, MUSIC, THEATRE, PAINTING, AND PROSE HAS NEW OFFERINGS FOR ITS DECEMBER UPDATE:

INSTALLMENT THREE OF RIC CARFAGNA'S NOMADIC ONTOLOGIES

INSTALLMENT FOURTEEN OF NICK PENDLETON'S MONUMENTAL

AND AN EXPERI-CONFESSIONAL ESSAY BY JOEY MADIA ENTITLED

[(a)Men]tal Dis(torted)order: a passionate confessional

VISIT OUR ARCHIVES FOR PAST WORKS BY THESE ARTISTS AND MANY OTHERS

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54. **Ishaq**

!*"Tookie: From Chaos to Consciousness'

Mon 5 Dec 2005

<http://radio.indymedia.org/news/2005/12/7877.php>

!*"Tookie: From Chaos to Consciousness'

...They respond to Tookie, because they know that he knows what he's talking about. Tookie is one of the founders of the Crips gang, which has spread all across the nation. As one of the founders of Cripdom, his words have a resonance that others, either in government or the church, simply can't match....That said, Tookie has a date with death: December 13, 2005! What makes Tookie's case doubly disturbing is that the State played fast and loose with jury selection, by kicking off 3 potential Black jurors, resulting in a virtually all-white jury ... Is racial jury-rigging a 'minor' thing?

audio download: MP3 at 2.2 mebibytes

<http://radio.indymedia.org/uploads/11-20-05btookie.mp3>

<http://victoria.indymedia.org/news/2005/12/46564.php>

!*"Tookie: From Chaos to Consciousness" by Mumia Abu-Jamal

TOOKIE: FROM CHAOS TO CONSCIOUSNESS

=====[Col. Writ.

11/20/05] Copyright '05 Mumia Abu-Jamal

The name Stanley 'Tookie' Williams, is both famous and infamous.

Infamous because of his multiple murder convictions in California, which led him to Death Row; Famous because of his works while there, and the growing movement to spare his life, and perhaps achieve his freedom from California's notorious San Quentin prison.

Those works include the writing of several, award-winning anti-gang and anti-violence books, many of them written especially for young folks, which have turned many away from the perils and pitfalls of gang life.

They respond to Tookie, because they know that he knows what he's talking about. Tookie is one of the founders of the Crips gang, which has spread all across the nation. As one of the founders of Cripdom, his words have a resonance that others, either in government or the church, simply can't match.

Tookie's life example is also known to us through the acting of the Oscar-winning Jamie Foxx, who portrayed the muscular former gangbanger in a tele-drama called, "Redemption". Foxx, the man and celebrity has joined the call to California's Governor, fellow actor Arnold Schwarzenegger, to commute his

death sentences to life. Just recently, Foxx was joined by his fellow actor, Will Smith, and rapper Snoop Dogg, who has echoed Foxx's call.

Several months ago, the anti-death penalty publication, *The New Abolitionist* (published by the Chicago-based Campaign to End the Death Penalty) published a brief letter from Tookie in which he addressed the issues of both his innocence and his sincerity. He wrote:

"My detractors in the media and elsewhere have questioned my redemption. Their doubt is driven largely by my open apology (....at <http://www.tookie.com>) to Black folks and others who might have been offended by the fact that I helped create the Crips youth gang in Los Angeles 34 years ago. My detractors argue that I could not be redeemed because I have not apologized to the family members of the victims that I was convicted of killing.

"But please allow me to clarify. I will never apologize for capital crimes that I did not commit -- not even to save my life. And I did not commit the crimes for which I was sentenced to be executed by the State of California.

"Being a condemned prisoner, I am viewed among the least able to qualify as a promoter of redemption and of peace. But the most wretched among society can be redeemed, find peace and reach out to others to lift them up. Redemption cannot be faked or intellectualized. It must be subjective, experienced, and shared. In the past redemption was an alien concept to me. But from 1988 to 1994, while I lived in solitary confinement, I embarked on a transitional path toward redemption. I underwent years of education, soul-searching, edification, spiritual cultivation, and fighting to transcend my inner demons.

"Subsequently, the redeeming process for me symbolized the end of a bad beginning--and a new start."

[From: *The New Abolitionist*, Aug. '05, p. 2]

Stanley 'Tookie' Williams has been nominated several times for the prestigious Nobel Peace Prize, for his work in support of street peace, and in anti-gang efforts. He has written nine anti-gang and anti-violence books, and created the Internet Project for Street Peace, which connects youth globally in support of that end.

That said, Tookie has a date with death: December 13, 2005!

What makes Tookie's case doubly disturbing is that the State played fast and loose with jury selection, by kicking off 3 potential Black jurors, resulting in a virtually all-white jury to decide both his guilt and whether he should live or die (there were 10 Caucasians; 1 Filipino and 1 Latino).

Is racial jury-rigging a 'minor' thing?

Just recently, in Philadelphia, a man who had been on Death Row for over a decade, for multiple murders, had his retrial. His original conviction was tossed because of a violation of the *Batson* rule (which forbids the removal of Black jurors). A racially mixed jury acquitted him of *all* charges.

It can be said that Tookie didn't receive a fair trial, by any standard. How can he then face death?

The death penalty has been losing steam for years, largely because of cases which were 'won' by unfairness.

With the support of the people, that may be ending, as the fight for the life of Tookie begins!

Copyright 2005 Mumia Abu-Jamal

[Check out Mumia's latest: *WE WANT FREEDOM:
A Life in the Black Panther Party*, from South
End Press (<http://www.southendpress.org>); Ph.
[REDACTED].]

<http://www.savetookie.org/>

download:

<http://radio.indymedia.org/uploads/11-20-05btookie.mp3>

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

"...we have the responsibility to make no deal with the oppressor" --harry bela-fonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://www.sleepybrain.net/vanilla.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.lowliferecords.co.uk/>

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55. **Ishaq**

!*Alleged Black Panther to be Extradited from Canada

Mon 5 Dec 2005

<http://victoria.indymedia.org/news/2005/12/46573.php>

!*Alleged Black Panther to be Extradited from Canada

An Ontario judge ruled that Joseph Pannell, a married father of four who has lived in the Toronto area for more than two decades, must return to the United States to face charges of attempted murder for the 1969 shooting of police officer Terrence Knox.... Pannell, a former Toronto library worker, spent more than two decades living quietly in the west-end suburb of Mississauga under the name Gary Freeman.

!*Alleged Black Panther to be Extradited from Canada

From: The Freedom Archives

=====

FYI tonnes of info on the case and on ways to help and support can be found at <http://www.freemandrum.org> <<http://www.freemandrum.org/>>, this is the site

set up by Gary's family.

Canadian Press: Alleged Black Panther to be extradited

by Colin Perkel

Friday, November 25, 2005

TORONTO -- A man accused of being a militant Black Panther who shot and paralyzed a Chicago police officer more than 35 years ago was ordered extradited on Friday but won't be facing American justice anytime soon.

An Ontario judge ruled that Joseph Pannell, a married father of four who has lived in the Toronto area for more than two decades, must return to the United States to face charges of attempted murder for the 1969 shooting of police officer Terrence Knox.

After the ruling, Pannell's wife and four children stood in protest outside the U.S. Consulate located across the street from the downtown courthouse.

"We all have bleeding hearts right now, but this is not over," said Pannell's wife, Natercia Coelho.

"He came here because he feared for his life. What happened to him was wrong in '69, and what happened today is wrong."

Pannell, a former Toronto library worker, spent more than two decades living quietly in the west-end suburb of Mississauga under the name Gary Freeman.

He was arrested in July 2004 after the U.S. Department of Justice and the FBI asked Canadian authorities to search for matches to his fingerprints.

Ontario Superior Court Justice David Watt ruled that Pannell's case met the test for extradition because there was sufficient evidence to have committed him to trial had Pannell faced the charges in Canada.

However, it is federal Justice Minister Irwin Cotler who must now decide, based on all the facts of the case, whether to turn him over to the Americans.

"Fight this surrender to the end," lawyer Julian Falconer said Pannell told his defence team.

Pannell's lawyers now plan to make submissions to the minister, and it will likely be at least six months before a decision, which can also be challenged in the Ontario Court of Appeal, is rendered.

Pannell also said he plans to take Watt's ruling to the appeals court based on the judge's decision to disallow cross-examination of the U.S. prosecutor who provided a summary of the evidence against him.

"The ruling speaks to the inherent frailties in the system we have for extradition," Falconer said.

"The question is why a Canadian court is left in the position where our own system gives us almost no right or opportunity to assess the reliability of the information by which we're extraditing him."

Pannell, who was 19 at the time of the shooting, has never denied shooting Knox, who was then 21, but said it happened in self-defence after the police officer attacked him.

"African-American males in the city of Chicago were under siege by police," Falconer said of the political conditions at the time.

Pannell's lawyers argue there are major inconsistencies in Knox's version of what happened March 7, 1969. They also say much of the evidence has long been destroyed, and Pannell could not get a fair trial in the U.S.

Canadian Press 2005

=====

<http://www.ctv.ca/newsletter>

*Man who allegedly shot U.S. cop to be extradited *

CTV.ca News Staff

A Toronto judge ruled Friday that a man should be extradited to the U.S. to face attempted murder charges for a 35-year-old shooting.

Reputed former Black Panther Joseph Pannell is alleged to have shot and paralyzed Chicago police officer Terrance Knox.

He's been wanted in the U.S. since skipping bail on two occasions, the first time in 1971 and the second in 1973, when he fled to Canada.

Pannell, who went by the name Gary Freeman, had worked as a researcher with the Toronto Public Library for 13 years and had lived in Mississauga, for more than two decades.

After the ruling, his wife and four children held a protest outside the U.S. Consulate, directly across from the court house.

"We all have bleeding hearts right now, but this is not over," said Pannell's wife Natercia Coelho.

"He came here because he feared for his life. What happened to him was wrong in '69, and what happened today is wrong.

"One thing that you learn, we will not surrender."

Pannell's wife and four children had hoped the court would not allow the extradition.

They plan to file an appeal of the court decision.

When the shooting occurred in 1969, Knox was patrolling high school grounds in the Kensington District of Chicago. The officer stopped a 19-year-old on the street to ask him why he wasn't in school.

Pannell allegedly pulled out a 9 mm handgun and fired 13 times. Three shots struck Knox, severing an artery in his arm and leaving him partially paralyzed.

In the summer of 2004 American authorities started to catch-up with the suspected former Black Panther.

Investigators sent Pannell's fingerprints to Canada. After a check, authorities north of the border found a match. It came from a 1983 customs violation where Pannell failed to declare a camera he bought during a trip to the U.S.

It has not been proven that Pannell was a member of the militant black rights group.

The Freedom Archives
522 Valencia Street
San Francisco, CA 94110



<http://www.freedomarchives.org/>

<http://www.freemandrum.org>

Stay Strong

/

"Be a friend to the oppressed and an enemy to the oppressor"

--Imam Ali Ibn Abu Talib (as)

/

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."

--patrick o'neil

/

"...we have the responsibility to make no deal with the oppressor"

--harry belafonte

/

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://www.sleepybrain.net/vanilla.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

/

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.lowliferecords.co.uk/>

}

[↑ Contents](#)

56. Aldon Nielsen

Delaney

Mon 5 Dec 2005

I just saw a poster for a Samuel Delaney symposium at Buffalo in March -- Can anybody tell me if there are any plans for any part of this to be on-line? My grad. students will be reading two of his books next semester and I want to alert them if anything will be available --

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<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes
University Park, PA 16802-6200

██████████ [office]

██████████ [Fax]

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57. **Maria Damon**

help support Rain Taxi; buy a handwoven shawl cheap!

Mon 5 Dec 2005

http://cgi.ebay.com/Maria-Damon-Rain-Taxi-SHAWL-handwoven-unique_W0QQitemZ6828528411QQcategoryZ60184QQrdZ1QQcmdZViewItem

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58. **Thomas Orange**

poetry events at mla

Mon 5 Dec 2005

hi all,

unfortunately the following panel runs concurrently with "331. Poets in Debate: Poetry and Politics" and may also be of interest to poetics list subscribers....

FYI,

tom orange

Wednesday, 28 December

332. Pastiches and Palimpsests: Source Texts in Contemporary
Experimental Poetry

7:15-8:30 p.m., Coolidge, Marriott

A special session

Presiding: Camille Martin, Loyola Univ., New Orleans

1. "Clark Coolidge's Visual Arts Intertexts, 1967-76," Tom Orange,
George Washington Univ.

2. "Contextures: Susan Howe's 'Voices Stuttering out of the
Wilderness,'" Elisabeth W. Joyce, Edinboro Univ. of Pennsylvania

3. "A Eurydice beyond My Maestro: Triangular Desire in Harryette
Mullen's 'Dim Lady,'" Randall Couch, Arcadia Univ.

4. "'The More / Clear / Song': Orphic Ascension to Light in Ronald
Johnson's Radi Os," Michael Cross, State Univ. of New York, Buffalo

----- Original Message -----

From Juliana Spahr <██████████>

Date Thu, 1 Dec 2005 21:18:42 -0800

Subject poetry events at mla

please forward...

The Poetry Division of the MLA is sponsoring the following events at the
MLA conference, December 27-30...

Tuesday, 27 December

47. Poetry and War

/7:00-8:15 p.m., Harding, Marriott/

Program arranged by the Division on Poetry

/Presiding: / Cristanne Miller, Pomona Coll.

1. "The Blue and the Gray": The Elegiac Ballad during and after the American Civil War, Paula Bernat Bennett, Southern Illinois Univ., Carbon-dale
2. "Poetry in Wartime: What's the Use?" Alice Templeton, Art Inst. of California, San Francisco
3. "The Eighteen Eyes of Guernica: The Poetics of Antiwar Poetry Anthologies," Philip John Metres III, John Carroll Univ.

*

CASH BAR ARRANGED BY THE DIVISION ON POETRY

sponsored by the Emily Dickinson International Society, Chain

Magazine/'A 'A Arts, and University of Iowa Press

5:15-6:30, Cotillion Ballroom North, Marriott

*

Wednesday, 28 December

331. Poets in Debate: Poetry and Politics

/7:15-8:30 p.m., Cotillion Ballroom North, Marriott/

Program arranged by the Division on Poetry

/Presiding: / Stephen McCaffery, State Univ. of New York, Buffalo

/Speakers: /

Jeff Derksen, Simon Fraser Univ.

Fred Moten, Univ. of Southern California

Joan Retallack, Bard Coll.

Rodrigo Toscano, Brooklyn, NY

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60. **Steve Dalachinsky**

Re: Request: Corman Multimedia

Mon 5 Dec 2005

saw the great existential masterpiece last night 2 lane black top wow

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61. **Steve Dalachinsky**

Re: NEW MYSTICS DECEMBER UPDATE

Mon 5 Dec 2005

how does one submit?

[↑ Contents](#)

62. **kuszai**

Call for Participation: 2 Factory School Textbooks

Mon 5 Dec 2005

Call for Participation: 2 Factory School Textbooks

****Please Forward Where Appropriate****

Factory School is currently editing 2 textbooks for immediate production and use by students. We are also looking for other textbook ideas, are searching for potential editors and curators, and as part of that are assembling a wiki to coordinate the communal writing, editing and critique of the assembled materials. We have enough people to do this, but are hoping for others to come on board to accomplish the following:

1. expedited editing of materials for instructional purposes 2. textbooks must be sold at cost or nearly so to counter-act the corporate textbook scam 3. organizational modeling for future project work

Here are the two textbooks currently in process:

1. "Introduction to Literature"--assembled from the public domain, orphan texts, and more contemporary writers who've donated their works to the project. The goal is to write assemble a 10,000 page "open-source" textbook to be modified for local use. We need editors, contributors, as well as more and more advisors to allow us to muscle-past textbook committees who might see our project as threatening if not bizarre. "Is that a real textbook or did you make it yourself?"

2. "Pirates of the University: Campus Psychogeography and Free Culture Reader"--this book is what it sounds like, and is hopefully the project that folks on this list will be most prepared to help with developing. Since most of the writings involved are scattered, we're looking for suggestions on both of these

topics, psychogeography and free culture, though it's not like we're ignorant of these topics. We're just looking for good examples of psychogeographical writings that we might not know of, as well as good theoretical writings on them. Again, please forward any suggestions you may have. If we get duplicates, even better. This project is open should anyone like to get involved, and we're looking for referrals, especially to the writers involved, with whom we'd like to establish contact as soon as possible.

There are other projects on the horizon, and we are currently seeking proposals, and more information can be given: please write to me at kuszai at factoryschool.org or ossuary at factoryschool.org

Thanks for your time--

Joel Kuszai
Pennsylvania, USA

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63. **Kerri Sonnenberg**
Stempleman & Block read this Friday (Chicago)

Mon 5 Dec 2005

DISCRETE READING SERIES : ELIZABETH BLOCK & JORDAN STEMPELMAN

Friday, December 9th at 7 p.m. :: The SpareRoom 2416 W. North Ave.

\$5 suggested donation :: All ages welcome

Elizabeth Block works between fiction, poetry, scriptwriting, filmmaking, performance, and ethnography. Spuyten Duyvil just published her debut novel, *A Gesture Through Time*. The book was short-listed for a Heekin Foundation first novel fellowship and a Starcherone Fiction Prize. Robert Clark Young wrote (*The Brooklyn Rail*, September 2005), "Reading [it] is like wandering into the nexus between modernism and postmodernism, with new- millennium versions of the poetry riffs, prose poems, and stream-of-consciousness flights that are found in *Ulysses* or "The Waste Land." Block's work has been exposed or is forthcoming in/on *TDR*, *Black Ice*, *Alt-X*, *Chain*, *Eclectic Seizure Radio*, *San Francisco Bay Guardian*, *ONTHEBUS*, *Drunken Boat*, *Documents Between*, *Camerawork*, *Chimera Review*, *The Detroit Free Press*, *Anthology Film Archives*, *San Francisco Cinematheque*, *Museum of Contemporary Art/Denver*, *Exploratorium Museum*, *Santa Fe Art Institute*, etc. Block has received writing grants and fellowships from *Djerassi Resident Artists Program*, *Mill Foundation*, *Sigma Xi Society for Scientific Research*, *University of Michigan*, *University of California*, *Santa Cruz*, and *Intersection for the Arts*.

Jordan Stempleman currently lives with his wife and daughter in San Francisco, where he attends San Francisco State and works as a tobacconist. He has had poems published in Bridge Magazine, Columbia Poetry Review, Moria, MiPoemas, New American Writing, Shampoo, Word for/Word, and Milk Magazine (forthcoming). His first book, *Their Fields* is available as an e-book at www.moriapoetry.com/ebooks.html. It is also available as a paper copy at www.lulu.com/content/157676. His daily writing can be found at his blog, *Growing Nation*: www.jordanstempleman.blogspot.com

The Discrete Series was founded in March 2003 by Kerri Sonnenberg and Jesse Seldess to present an event of poetry, or text-driven performance once a month. Formerly housed at the 3030 arts space in Humboldt Park, Discrete is making its home at The Spareroom through 2005. For more information about this or upcoming events, email [REDACTED].

Coming Up... (locations TBA)
1.20 Jesse Seldess and Michael Robins
February.. TBA
3.24 Laura Sims and Brenda Hillman

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64. **j. kuszai**
wikisteading
Mon 5 Dec 2005

chris,

there is a great article in the new york times recently about why you can't trust wikipedia, because anyone can write any ole thing and call it an "encyclopedia" entry. i feel bad about exposing my students to the wikipedia/wiki thing, since now they'll have to make their own.

as fredy perlman wrote, "if you don't like it, make your own" -- so be it.

the etymology? hmmm.. any takers out there? i've decided to resist googling or offering links in response, and will suggest that it's a home, made of thatch and detroit or chicago or pittsburgh cement, glued by will...

hope that helps-- write me direct, but i'd have to unmask to see where you are...

cheers,

j

[↑ Contents](#)

65. **Catherine Daly**

Re: Call for Participation: 2 Factory School Textbooks

Mon 5 Dec 2005

actually WIKIPEDIA is the new encyclopedia... and a WIKI...

also, there have been several wiki that people have started and tried to get active

and thank you Mary Rose Larkin for this:

<http://www.wickerpedia.org/>

Catherine

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66. **Chris Stroffolino**

Re: Call for Participation: 2 Factory School Textbooks

Mon 5 Dec 2005

Hey, WOW----seriously! I'm actually LEARNING something on the poetics list---which makes me feel "out of it" and "ignorant" and that's not a bad thing, because in this case I think it can be SOLVED....

I never heard the word WIKI before----please illuminate!

Thanks in advance, and more later

I haven't even read beyond that word yet---I can kind of get it from context

I think---but am still really curious of that etymology--

(please forgive me for asking you rather than googling--
google the new dictionary/enclypodeia....etc etc...)

I think I could see myself in a WIKI

Chris

>From: [REDACTED]

>To: [REDACTED]

>Subject: Call for Participation: 2 Factory School Textbooks

>Date: Mon, Dec 5, 2005, 3:41 PM

>

Call for Participation: 2 Factory School Textbooks

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Thanks for your time--

*Joel Kuszai
Pennsylvania, USA*

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67. **Ruth Lepson**

Re: Call for Participation: 2 Factory School Textbooks

Mon 5 Dec 2005

a wiki is a kind of mumu popular in the 1950s

On 12/5/05 7:14 PM, "Chris Stroffolino" <[REDACTED]> wrote:

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Thanks in advance, and more later*

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I think---but am still really curious of that etymology--
(please forgive me for asking you rather than googling--
google the new dictionary/encyclopedia....etc etc...)*

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Thanks for your time--

*Joel Kuszai
Pennsylvania, USA*

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68. **Jonathan Penton**

Re: Call for Participation: 2 Factory School Textbooks

Mon 5 Dec 2005

Chris, your best starting point is probably <http://www.wiki.org/wiki.cgi?WhatIsWiki> . From there, you'll find the originators other comments on the Wiki concept.

Yours,

--

Jonathan Penton
<http://www.unlikelystories.org>

Chris Stroffolino wrote:

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google the new dictionary/encyclopedia....etc etc...)*

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Thanks for your time--

Joel Kuszai
Pennsylvania, USA

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69. **Kreg Hasegawa**

Reading in Seattle::Action Books!::12/10/05::7:30pm

Mon 5 Dec 2005

For any of you in Seattle...

Best,
Kreg

Begin forwarded message:

From: Kreg Hasegawa <[REDACTED]>
Date: November 20, 2005 4:57:37 PM PST
To: Kreg Hasegawa <[REDACTED]>
Subject: Action Books! @ the Jewelbox::12/10/05, 7:30pm

PRESS RELEASE

WHAT: Action Books! reading @ the Jewelbox
WHO: Joyelle McSweeney (Alabama), Johannes Goransson (Alabama), Don Mee Choi (Seattle), Kreg Hasegawa (Seattle)
WHERE: Jewelbox Theater at the Rendezvous: 2322 2nd Ave. / Seattle,

WA (Bell Town) / [REDACTED]
WHEN: Dec. 10th (Sat.), 7:30 pm
HOW MUCH: Free
CONTACT: Kreg Hasegawa
[REDACTED]
[REDACTED]

BIOS:

JOYELLE MCSWEENEY is the author of The Red Bird and The Commandrine and Other Poems, both from Fence Books. She writes for The Constant Critic and teaches in the MFA program at the University of Alabama. She recently co-founded Action Books with Johannes Göransson.

JOHANNES GORANSSON was born in Sweden but now he lives and teaches in Tuscaloosa, AL. The most recent issues of the journal Fourteen Hills and the on-line journal Typo feature his selections of innovative Swedish poetry from the the past 100 years. Remainland: Selected Poems of Aase Berg is now out from Action Books, and Ideals Clearance by early Finland-Swedish Modernist Henry Parland is forthcoming from Ugly Duckling Presse.

DON MEE CHOI lives in Seattle and translates the poetry of contemporary Korean women poets. Her forthcoming books of translations include When the Plug Gets Unplugged (Tinfish 2005) and Words of Anxiety (Zephyr Press, 2006). More translations of Kim Hyesoon's poetry are scheduled to be published by Action Books, 2007.

KREG HASEGAWA lives in Seattle. He occasionally puts on readings such as this. He usually doesn't book himself to read but Joyelle twisted his arm. He writes stories. They have been published in The News, Sal Mimeo, Spring Formal, and Greetings. He apologizes to the poetry community for not getting out much lately, but he's in graduate school. He hopes no one has taken this personally. He wishes everyone well.

MORE INFO:

Johannes Goransson and Don Mee Choi will be reading translations of Aase Berg and Kim Hyesoon, respectively. Here is some information on them.

AASE BERG is one of the most celebrated yet subversive young poets in Sweden. She has published four books: With Deer, Dark Matter, Transfer Fat and Uppland. She has recently given reading tours of

the US and the former Yugoslavia, and her work has been translated into several European languages. She is currently translating the complete works of H.P. Lovecraft into Swedish.

KIM HYESOON (Kim Hye-sun) is one of the most prominent poets in South Korea. She teaches creative writing at Seoul College of the Arts. Kim is the first woman to receive the coveted Kim Su-yong Poetry Award. Her books include _Seoul, My Upanishad_, _Poor Love Machine_, _Calendar Factory, Factory Supervisor, Please Look_ and _A Cup of Red Mirror_. She also writes feminist literary criticism.

ABOUT ACTION BOOKS: Action Books is for poetry that goes too far. We started this press in the spirit of internationalism, and to that end we are publishing both emerging American poets and contemporary poets in translation. Our debut volumes, available now on www.actionbooks.org and www.spdbooks.org, are:

**_The Hounds of No_, an entirely unheimlich debut by Lara Glenum, whose blog of the same name has gained a wide following in the blog world, and whose debut volume Claudia Rankine has called "morbidly brilliant" and K. Silem Mohammed has called "zoologically savage."*

**_My Kafka Century_, a bristling and brainy second volume by Arielle Greenberg, whose work Publishers Weekly has called "both slippery and sharp, like ice skates in use."*

**_Remainland_, a selection of disarmingly visceral miniatures from the internationally acclaimed Swedish poet Aase Berg. Lisa Jarnot has characterized _Remainland_ as "a place of weird music and visceral delight."*

WORK SAMPLES:

*from THE COMMANDRINE: A VERSE PLAY
by JOYELLE MCSWEENEY*

Scene 3: The Boys. Systems Go. The Devil

S4: Auxiliary Air Systems- check!

S1, 2, 3: Swim bladder, coke cans, pockets of caves, backseat of a car tipped sinking, spare tires; bubbles in bread; flutes and needles; shunts; collapsible/inflatable cup; broken seal; pay envelope; ear canals. what slips from the

*neck into the bottle when the bottle pours; compressed in what pours.
what rises when the contents settle.*

S4: Right. and the prize.

S123(to S4, in admiration): Sir!

*Devil: (in white suit, with mixing bowl) Gentlemen, kitchen light, the
curtain lifting, what fills a coolness, the hand that sleeps and knows
its way from spoon to bowl, bowl to mouth, gentlemen! this sweetness
that sugars the grain is hardly tasteable, do you not own it, is it
not your birthright, and given to you and waits in a dry place?*

S4: Sir. How come you to our ship?

Devil: I visit all ships. For the education of men.

S12: For our edification!

Devil: For that purpose.

S4: I am suspicious. Men, interrogate.

S1: How do you get your suits so white?

Devil: Gentlemen, I object.

S4: Answer!

Devil: Gentlemen, I subject them.

S2: To what?

*Devil: Dry heat. And my teeth to paste. And my socks, to soap and high
water. coast, zest, irish, ivory—*

S3: He knows our names!

S4: Sir, how do you know our names?

Devil: I've come for you.

S4: For what?

Devil: To fetch you home (waves hand; small explosion).

S1234: (all groan with disgust)

S4: (to Devil) Firstly, your melodrama is distasteful and a bad example. You call yourself an educator!

S123: (rooting) Sir!

S4: Secondly, ours are but routine maneuvers and hardly justify this sort of homemongering.

S123: (to devil) Fie!

S4: Finally, we are inoculate. In that our ship is well supplied. Soap, foodstuffs, toothpaste, tables. Racked chest high.

S123: Gah!

S4: Ready the vessel, men. We're putting this man ashore (exits)

Devil: Delightful! (gathering his belongings) Gentlemen, your officer here has issued his decision. I shall not trouble you again.

(the entire ship/stage rises off the ground and hovers one third of the visual space down from the rafters. the floor of the theater spreads so that each seat is at the center of a circle about six feet in diameter. At a variety of slow-to-alarming paces, each chair pivots with its audience member. the chairs sink and rise into the theater floor slowly, but, importantly, at no time does any audience member sink below chest level into the floor. let this continue for 1.5 minutes. then ship/stage lowers down into its original position. commandrine)

[End Scene 3]

DEER QUAKE

by AASE BERG

translated by JOHANNES GORANSSON

Now the deer fever tears apart cells inside my ravaged, already so harrowed leather body. In my breath, tracks of moon wind are smarting against the throat and windpipe. I have moved around the deer, I have fastened my fibers to the hard dancing deer. Steam rose from frozen wells, ice floes chafed the channel, cold sweat broke out of the skin wall between my being and the cold. It was a hopelessly treacherous time.

I have moved around the rare glass deer of September. I have moved around the timid water, by the closed border of the fiber deer. And

the crack rushes through the black glass. It crackles and shimmers, it quakes in the deer, it quakes and quivers in the breastbone deer.

The leather falcon flies north in sky-shrieking torture. There is a light in the deer, there is a light in the deer, there is a light deep inside the cavity deer! Now the blood surface song surface is heaving! It quakes through me and the deer. Fibers ache in my sharp border. Now the painful deer tears now it breaks. Now the deer and I burst and are exposed -

FIND THE EXIT
by KIM HYESOON
translated DON MEE CHOI

When I'm about to doze off, I hear footsteps coming up the stairs inside my body, houses that get startled even before the lights are off, shoes that can be seen in the dim light, doors with their eyes half closed Pacman is coming up the stairs he walks up, eating up the dotted lines inside a maze he comes up the inside of a video case made of flesh a horizon of sleep extends below the houses of my life drown below the horizon inside the maze of two gloomy brains, the flies that have devoured me at last and that are about to shoot up from the ground remain submerged and even the sun that has risen up the stairs of the sky for millions of years remain submerged in water Pacman the outlaw jumps up above the horizon of sleep Pacman, find the exit this game will end if you find the exit Pacman goes back into the water he stops and flings open a door I, a naked child, shiver shiver a train whistles and enters a railway station there Pacman kicks a barricade that keeps me hidden Pacman breaks through and attacks every time he changes his direction my body's rooms get turned on and off like lit-up squares a room bright with fall colors closes and a room of snowstorms opens a tear-filled spring begins to shine a bellybutton turns on the light I lie down and turn, hugging my chest with my two hands maybe because Pacman's black knife has struck my chest a blanket falls down to my feet and the horizon of sleep shoots up above my body time plays me like a VCR with the Pacman locked in I open the curtain locked inside the lit square, I look out at Seoul which is still dark

from THE NEW CRUSTACEAN
by KREG HASEGAWA

...

I woke up in the morning, shivering in a patch of damp grass. My pant

leg was ripped open and my thigh was exposed, clotted with blood. There on the rocks, next to my broken fishing pole, was a small crustacean, unlike any I'd seen before. I picked it up. Its tiny legs wiggled in the air. I heard voices nearby and then footsteps. I put the crustacean in my jacket pocket, ran to the woods and hid behind a large, fallen log, overgrown with moss. A young couple and a small boy came into view. The boy chattered wildly. He wore a navy and red striped shirt. The colors were vivid and they made me giddy. I wanted a family. My hand suddenly hurt and I gasped.

The three people turned toward me. The man said:

"Don't move."

"Come here, honey," the woman said to the boy.

"Who is that?" he asked. It was a simple question.

"Let's go back to the car," said the man.

"Now." The woman said.

Three elk bounded over a barbed wire fence and crashed through the brush. I've always felt an affinity for flight. I hollered and it came out presumptive. I leaned forward, listening. The air rushed around me. My ears were raw. When I was a boy, I thought of the kinds of men I could become. My teeth stuck out.

Working with my pocket knife, I poked holes in the lid of the now empty peanut butter jar and put the crustacean in it. It opened and closed its claws like it was explaining a difficult thing to me. Periodically, I would unscrew the lid, add a little lake water and something I thought it would like to eat. I wanted to understand it, so I gave it my name. The logic of this didn't interest me.

...

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70. **Michael Kelleher**
OlsonNow Updates

Mon 5 Dec 2005

on the blog:
Michael Kelleher/OlsonNow at the Poetry Project
and

A Note From Robert Kelly
<http://olsonnow.blogspot.com>

on the docs page:

Michael Hoerman/Projective Verse: Poems unlimited according to the existence
of varying fields of cognizance and discrete concentrations and Michael Wild/
Charles Olson's Maximus: A Polis of Attention and Dialogue
<http://epc.buffalo.edu/authors/olson/blog/>

also

Ron Silliman's review:
Charles Olson Now -From Mesopotamia to Iraq, and beyond
<http://ronsilliman.blogspot.com/>

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71. **David A. Kirschenbaum**
Sean Cole Book Party Mon. Dec.12

Tue 6 Dec 2005

please forward

Boog Literature presents

a publication party for our first single-author, perfect-bound book

Sean Cole's The December Project

Mon. Dec. 12, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

with a reading by

Sean Cole

and music by

Aaron Seven

There will be wine, cheese, and fruit, too.

The December Project is a collection of poem postcards written daily each December from 2001 to Boog editor David Kirschenbaum, who will be hosting the event.

Praise for The December Project

Time stopped in December when I read this fine book of postcard poems. Written from short bright days and long cold nights, filled with Sean Cole's signature humor, these deeply felt and completely original poems address those of us who also consider December a project. The poems move from the mundane to the serious, from love to war to simple pop songs, all in a voice that captured me at once and wouldn't let go. <Wyn Cooper, author of Postcards from the Interior.

Read this book in the middle of the night. Pure clear words as real as any novel. Read this book in the middle of the day, by sunlight or in rain. Send the words to everyone. Everyone needs these words. Who would have thought that poetry could open so gently into the world? Who would have thought the brilliant, tender cadences of Sean Cole's Itty City would slow into this cold radiant narrative of awareness? Still brilliant, still tender; slower now, and even deeper. <Joseph Lease, author of Broken World, forthcoming on Coffee House Press

Sean Cole is a reporter at WBUR, a National Public Radio affiliate in Boston. His radio stories have aired on several nationally syndicated public radio programs including This American Life, Only a Game, All Things Considered, Marketplace and Weekend America. He has released two other short collections of poetry, By the Author (Boog Literature, 1999) and Itty City (Pressed Wafer, 2004). He is also the author of this bio.

Aaron Seven is a model prisoner of love. He was born in autumn 1970, a few days after the summer after the summer after the Summer of Love. His book, "The Best of My Love," was released this year on Ugly Duckling Presse. His musical influences include Love, Love and Rockets, Freak Daddy Love Cheese, The Juan Valdez Love Experience, and You Would If You Love Me.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

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72. **Steve Dalachinsky**

Re: Call for Participation: 2 Factory School Textbooks

Tue 6 Dec 2005

hawaiian i think????

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73. **Richard Jeffrey Newman**

New at Everything is Connected

Tue 6 Dec 2005

Hi All-

Up now at my blog, Everything is Connected: Nadia Anjuman, Dalton Conley's "Men's Right To Choose" and Saadi's Bustan:

<http://richardjeffreynewman.blogspot.com>.

Rich Newman

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74. **Derek White**

This Friday Night at Pierogi in Williamsburg

Tue 6 Dec 2005

I messed up the date in the earlier announcement about the Peter Markus and William Corbett reading-- its actually on the 9th, this friday. Full details below...

An evening of readings and music at Pierogi gallery in Williamsburg, Brooklyn.

Friday, December 9th 7 pm

177 N. 9th St. (2 blocks from the Bedford Ave. L train stop)

<http://www.pierogi2000.com>

William Corbett: poems

Peter Markus: short fiction

Langhorne Slim: music

free admission, refreshments served

William Corbett is a Writer-in-Residence in the Program of Writing and Humanistic Studies at Massachusetts Institute of Technology. His books of poetry include Boston Vermont (Zoland Books, 1999), New and Selected Poems (Zoland Books, 1995) and Don't Think: Look (Zoland Books, 1991). He has published two memoirs: Philip Guston's Late Work: A Memoir (Zoland Books, 1994) and Furthering My Education (Zoland Books, 1997). He writes frequently on art,

and has published John Raimondi, Sculpture. He lives in Boston's South End and is an editor of the magazine Pressed Wafer.

Langhorne Slim is a New York based musician. His latest cd is "When the Sun's Gone Down" on Narnack Records.
www.langhorneslim.com

Peter Markus' "The Singing Fish" is published by Calamari Press

We Eat Mud
by Peter Markus

One night us brothers, we got home from fishing fish out of the dirty river that runs its way through our dirty river town only to find our father there in the kitchen, our father standing where our mother so often always stood, in front of the stove, with his back looking back at us brothers, and his face facing away from us, and what it was he was doing, standing there like this, in front of the stove, was he was fixing us all up some supper: mud cakes is what he said he was almost done up cooking, when we asked what it was he was cooking up. And a mud pie, too, he said, and he opened up the oven's door, and when he did a muff of muddy smoke came coughing up and out.

Out is all that our father said to us when we asked him where was our mother. Us brothers, we both of us, inside our heads, what we were wondering was out where?-though neither one of us wondered this out loud. Sit, sons, is what our father said to us next. Us, our father's sons, we did like our father told. We sat ourselves down, in the middle of the kitchen's floor, right where we were standing, us brothers, we plopped our boy bodies down, down on our hands and knees, and like this we waited for whatever our father was going to say or do to us brothers next. When our father turned back his face so to face his face at us boys, the look on his face told us that he was happy to see us, down like this, down on our hands and knees, us brothers-our father's sons-a couple of dirt loving dogs who liked to get down and get dirty. It's hot is what our father said to us then, and he held out in his hands a pie that was made out of mud. Blow, our father told us. And we, us brothers, blew. The steam rising up and off of this baked to a crispy crusted mud, it curled up and around our boy faces-this steam became a pair of hands holding us in this place. This, this is where we belong is what these hands whispered to us. And it was like this, with us brothers down on our hands and knees, and with our mouths wide open, and with our father standing over us, watching over us brothers, with his boots skinned thick with mud: like this, we began to eat

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75. **Michael Tod Edgerton**

Fwd: An easy and not at all boring way to support Nola

Tue 6 Dec 2005

Carolyn Hembree <[REDACTED]> wrote: Date: Mon, 05 Dec 2005 21:59:03 -0600

From: Carolyn Hembree <[REDACTED]>

To: Utahna Faith <[REDACTED]> ,

Andrei Codrescu <[REDACTED]> ,

Bill Lavender <[REDACTED]> ,

Brad Elliott <[REDACTED]> ,

Claudia Copeland <[REDACTED]> ,

Dave Brinks <[REDACTED]> , Gabe Gomez <[REDACTED]> ,

Gina Ferrara <[REDACTED]> ,

Gina Phillips <[REDACTED]> , Joel Dailey <[REDACTED]> ,

Jose Torres Tama <[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]> ,

<[REDACTED]> , <[REDACTED]>

Subject: An easy and not at all boring way to support Nola

Friends,

With N'awlins still so thinly populated, our little Mom and Pop stores are hurting. The link below talks about this a bit and links to a list of stores with online catalogues. If you still have some Xmas shopping to do, please support small business down here.

<http://www.dailykos.com/story/2005/12/5/153154/746>

Best,

Carolyn

Michael Tod Edgerton

Graduate Fellow, Program in Literary Arts

Box 1923

Brown University

Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

Yahoo! DSL Something to write home about. Just \$16.99/mo. or less

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76. **Steve Clay**

Jackson Mac Low: DOINGS. Book Party at Bowery Poetry Club 12/12

Tue 6 Dec 2005

Granary Books and Anne Tardos cordially invite you to a publication party for

DOINGS: ASSORTED PERFORMANCE PIECES 1955-2002 by Jackson Mac Low

Monday, December 12, 2005

6:00pm - 8:00pm

Bowery Poetry Club 308 Bowery

<http://bowerypoetry.com/>

FREE

Performers include:

Charles Bernstein

Andrew Bolotowsky

Steve Clay

Joe Elliot

Kenny Goldsmith

Mimi Gross

Mitch Highfill

Alison Knowles

Kimberly Lyons

Chris Mason

Charlie Morrow

Marshall Reese

Joan Retallack

Theresa Salomon

Anne Tardos

DOINGS: ASSORTED PERFORMANCE PIECES 1955-2002

by Jackson Mac Low

Edition size: 1000

Number of pages: 226

ISBN: 1-887123-70-9

Dimensions: 7.5" x 10.5"

Binding: Paperback, includes CD and 5 gate-fold pull-outs

Price: \$50.00

Published by Granary Books

"Jackson Mac Low's art returns us to something like the stance of an earlier avant-garde (Russian Futurism, Dada, etc.) for which artistic, spiritual & political renewals were all part of a single impulse. In no contemporary does it show through as clearly, movingly, this vision of experimental/language-centered art as social action. Mac Low, who is one of our true inventors, creates new modes & brings us back to the oldest possibilities of sound & language as they enter poetry & music & performance. The more one treats the book not only as a text but as a source & manual - the more one realizes the service of this work, its lasting power. It is in this sense that the book becomes, in Ezra Pound's words, 'a ball of light in one's hands.'" - Jerome Rothenberg

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77. **j. kuszai**

wiki-ness

Tue 6 Dec 2005

Wiki seems to be all the rage.

Wiki wants more writers, and is not organized like a diary, like the blog. I've not been fond of the blog's tendency to group information chronologically, one of those structural arbitrarinesses that seems to have influenced a generation--and they thought they were just being "new york school" -- haha.

Wiki is vertical to the blog's horizontal. "Anyone can edit" destroys the rank permissions of the solo actor theory, not to mention comment spam.

The pedagogical possibilities are obvious: a friend in Arizona has his students adding entries to Wikipedia, spelling out the meaning of "border trash" -- Imagine a bunch of ASU students crashing Silliman's blog to make a "contribution" -- I don't think so.

Here Ken and I dream big about what we can use them for in the classroom, even as we make use of them for our FS textbook meanderings. Out of the classroom, a group of student activists are editing a book to be published by FS, and will use a wiki to centralize the content organization. We're doing the same thing: for both those students and our own work in assembling textbooks, the wiki offers a kind of editorial transparency. When I would use the blog to edit some text I wanted to present, each "save" destroyed previous versions. Some how the wiki saves old drafts so it has a built in version-compare feature that has changed my life forever. Not only that, but the sort of burrowing feature of linkwriting, and the main thing that I've come to appreciate: it's demand for what they call "disambiguation" at Wikipedia; that is, a constant drive to refine

and specify meanings....resulting in the possibility of an endless verbal factor analysis. Using the blog to write or organize articles, etc., I realize what I really was enjoying was the web interface to cascading style sheets and the bizarre typographer's dream of a bookish-looking webpage. Wiki's php and css based, too, so essentially it's the trickster's blog in the funhouse mirror.

And the blog was great--Movable Type before they went corporate; I've not had a lot of fun customizing WordPress and gave up when I realized that it required multiple database entries in MySQL, etc., which was unforgiving if you wanted a lot of blogs on your site. The wiki is the burrowers magical dream of a public writing space; a warren of privately negotiable corners, conducted in public space.

Sorry if my response to Chris initiated the round of stupid jokes. I promise, as Blaser suggested, to "watch my language."

I'm happy to continue talking about this here or elsewhere if there is interest. The Factory School wiki is currently not a public link from the site, so if anyone wants to see it, etc., please write to me or Bill Marsh privately...

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78. **Jane Sprague**

Long Beach Notebook: Ward/Buuck/Alexander 12/17/05

Tue 6 Dec 2005

Please join us for the first installment of the reading & talk series:

LONG BEACH NOTEBOOK

on Saturday, December 17th at 7:30pm

WILL ALEXANDER

DAVID BUUCK &

DIANE WARD

will read from their work

::please bring drinks or dessert to::

PALM PRESS

143 Ravenna Drive

Long Beach, CA 90803



DIRECTIONS

give us a call or email 

Excerpts from Long Beach Notebook will be published online at www.palmpress.org in PDF format and updated on a quarterly basis.

79. **Poetry Project**

The Collected Kenneth Koch Celebration

Tue 6 Dec 2005

Dear All,

Please join us tomorrow night in celebrating the recent publication of *The Collected Poems* and *The Collected Fiction* of Kenneth Koch.

Wednesday, December 7, 8:00 pm, FREE!

Celebration of *The Collected Poems* and *The Collected Fiction* of Kenneth Koch

A book party for and readings from two new and substantial collections from Kenneth Koch, who passed away in 2002: *The Collected Poems of Kenneth Koch* (Knopf) and *The Collected Fiction of Kenneth Koch* (Coffee House). *Collected Fiction* includes Koch's rambunctious novel *The Red Robins*, as well as his semi-autobiographical stories from *Hotel Lambosa* and much uncollected short fiction. *Collected Poems*, meanwhile, contains ten books¹ worth of Koch's dazzling poetry celebrating the pleasures of friendship, art, and love. Readers will include Ron Padgett, Charles North, Paul Violi, Mark Halliday, David Shapiro, Jordan Davis, Karen Koch, Katherine Koch, Philip Lopate, Tony Towle, Anne Waldman and Mark Statman.

Both collections will be offered for sale at a substantially discounted price: *The Collected Poems* (hardcover) will be sold for \$25 (originally \$40); *The Collected Fiction* (soft cover) will be sold for \$12 (originally \$18).

The reading will be held in the Sanctuary, to be followed by a reception in the Parish Hall.

To ³Yes²

You are always the member of a team,

Accompanied by a question

If this is the way the world ends, is it really going to?

No. Are you a Buddhist? Maybe. A monsoon? Yes.

I have been delighted by you even in the basement

When asking if I could have some coal lumps and the answer was yes.

Yes to the finality of the brightness

And to the enduring qualities of the lark

She sings at heaven's gate. But is it unbolted? Bolted? Yes.

Which, though, is which? To which the answer cannot be yes

So reverse question. Pamela bending before the grate

Turns round rapidly to say Yes! I will meet you in Boston

At five after nine, if my Irishness is still working

And the global hamadryads, wood nymphs of my ³yes.²
But what, Pamela, what does that mean? Am I a yes
To be posed in the face of a negative alternative?
Or has the sky taken away from me its ultimate guess
About how probably everything is going to be eventually terrible
Which is something we knew all along, being modified by a yes
When what we want is obvious but has a brilliantly shining trail
Of stars. Or are those asterisks? Yes. What is at the bottom
Of the most overt question? Do we die? Yes. Does that
Always come later than now? Yes.
I love your development
From the answer to a simple query to a state of peace
That has the world by the throat. Am I lying? Yes.
Are you smiling? Yes. I'll follow you, yes? No reply.

Kenneth Koch

It would be lovely to see you there.

Love,

The Poetry Project

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80. **K Welch**

Wiki

Tue 6 Dec 2005

In response to the chit-chat on Wikis on this list; the original Wiki is at c2.com <<http://c2.com/cgi/wiki?WelcomeVisitors>>. Founded in 1995 by Ward Cunningham, it is mostly devoted to a certain style of software development. However, I found that "Ward's Wiki" also has a lot of good material on Wiki theory and practice, including a "one minute Wiki<<http://c2.com/cgi/wiki?OneMinuteWiki>>" page. You can also find a list of available Wiki "engines" or programs. There are dozens and it turns out that its ridiculously easy to set one up, if you have access to a Unix server.

The site is dense and a little technical but I think that anyone interested in Wikis could benefit from spending an hour or two at Ward's Wiki.

--

K Welch



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81. **Stephen Vincent**

Re: Wiki

Tue 6 Dec 2005

Yes, Chris - I agree. Tho I go to links all the time, and ask people to link to my blog - the experience is a little bit like going into bar and told it's after hours but you can still get a drink in the 'clubroom'.

Leaving the big room - the open public space(as this site was actively so once) - creates the feeling that something is dead and wrong, a death of a certain kind of democracy.

But somehow, as with the problems currently facing Wikipedia's public sense of space, sadly certain folks seem bent on throwing screws in the works. Not to rehash old hash it's hard to hash much out here anymore. At least blogs can be moderated to slip pass the spammers and the thugs. Usually.

That said, Wikipedia, is quite amazing.

Stephen Vincent

Blog: <http://stephenvincent.net/blog/>

Currently - for those willing to link! - featuring pix & text, most recently, "On the Skids", and "DNA Disease Research, Language & Gertrude Stein, Dr. Seuss, et al"

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably one of the factors.

Sorry if I sound cranky--

Chris

From: K Welch <[REDACTED]>

To: [REDACTED]

Subject: Wiki

Date: Tue, Dec 6, 2005, 3:38 PM

In response to the chit-chat on Wikis on this list; the original Wiki is at c2.com <<http://c2.com/cgi/wiki?WelcomeVisitors>>. Founded in 1995 by Ward Cunningham, it is mostly devoted to a certain style of software development. However, I found that "Ward's Wiki" also has a lot of good material on Wiki theory and practice, including a "one minute Wiki"<<http://c2.com/cgi/wiki?OneMinuteWiki>>"

page. You can also find a list of available Wiki "engines" or programs. There are dozens and it turns out that its ridiculously easy to set one up, if you have access to a Unix server.

The site is dense and a little technical but I think that anyone interested in Wikis could benefit from spending an hour or two at Ward's Wiki.

--

K Welch
[REDACTED]

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82. **Chris Stroffolino**

Re: Wiki

Tue 6 Dec 2005

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably be one of the factors.

Sorry if I sound cranky--

Chris

>From: K Welch <[REDACTED]>

>To: [REDACTED]

>Subject: Wiki

>Date: Tue, Dec 6, 2005, 3:38 PM

>

In response to the chit-chat on Wikis on this list; the original Wiki is at c2.com <<http://c2.com/cgi/wiki?WelcomeVisitors>>. Founded in 1995 by Ward Cunningham, it is mostly devoted to a certain style of software development. However, I found that "Ward's Wiki" also has a lot of good material on Wiki theory and practice, including a "one minute Wiki" <<http://c2.com/cgi/wiki?OneMinuteWiki>> page. You can also find a list of available Wiki "engines" or programs. There are dozens and it turns out that its ridiculously easy to set one up, if you have access to a Unix server.

The site is dense and a little technical but I think that anyone interested in Wikis could benefit from spending an hour or two at Ward's Wiki.

--

K Welch
[REDACTED]

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83. **Tim Peterson**

Norma Cole and Paul Foster Johnson @Sequaway, BPC: Sat, Dec 10 at 4 PM

Tue 6 Dec 2005

Norma Cole and Paul Foster Johnson

Please join us!

Poetry Reading

Segue Reading Series

This Saturday, December 10th, 2005

4:00-6:00 p.m.

308 Bowery

Just north of Houston

Norma Cole is a poet, painter and translator. She is currently working on *Collective Memory*, a text-image letterpress book to be published by Granary Books in 2006. Among her poetry books are *Spinoza in Her Youth*, *MARS* and *SCOUT*, a text/image work from Krupskaya Editions in CD-ROM format.

Paul Foster Johnson's poems have recently appeared or are forthcoming in *Logopoeia*, *Bird Dog*, *Octopus*, and *Lungfull!*. *Quadriga*, a chapbook of his collaborations with E. Tracy Grinnell will soon be published by g-o-n-g press. With fiction writer Sherry Mason, he curates the *Experiments and Disorders* reading series at Dixon Place in New York City.

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84. **Eric Elshtain**

New Beard of Bees Chapbook

Tue 6 Dec 2005

Beard of Bees Press is pleased to announce the publication of a chapbook by Lynn Strongin, *_You Can Always Find Yourself by the Moon_*

<http://www.beardofbees.com/strongin.html>

As ever, read the world's best computer-generated poetry on Beard of Bees--mixed-up spam's got nothing on Gnoetry0.2.

<http://www.beardofbees.com/gnoetry.html>

Yours,

Eric Elshtain

Editor

Beard of Bees Press
<http://www.beardofbees.com>

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85. **Murat Nemet-Nejat**

Re: Wiki

Tue 6 Dec 2005

This must be the internet version of form letters; form answers.

Ciao,

Murat

In a message dated 12/06/05 8:15:15 PM, [REDACTED] writes:

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably one of the factors.

Sorry if I sound cranky--

Chris

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86. **Susan Webster Schultz**

wiki

Wed 7 Dec 2005

Wikiwiki in Hawaiian means quick or fast.

Like the wikiwiki shuttle at the airport. Not.

Was this part of the mysterious question about wiki?

aloha, Susan

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87. **Jonathan Penton**

Re: Wiki

Wed 7 Dec 2005

Accuracy. It's a Satanic plot. From now on, when giving factual answers to questions, let us not refer to experts, but use poetic license.

Lesson learned,

--

Jonathan Penton

<http://www.unlikelystories.org>

Murat Nemet-Nejat wrote:

This must be the internet version of form letters; form answers.

Ciao,

Murat

In a message dated 12/06/05 8:15:15 PM, [REDACTED] writes:

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably one of the factors.

Sorry if I sound cranky--

Chris

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88. **Chris Stroffolino**

Re: Wiki

Wed 7 Dec 2005

Jonathan---

You may be right, but my point was not to single out your email nor to come out against "accuracy" and "factual answers"

It was seeing the offhanded easy way Joel had with that word WIKI (in this sentence)--

as part of that are

> assembling a wiki to coordinate the communal writing, editing and critique
> of the assembled materials.

And---not even knowing it was a computer-related term. But even if I did know that it was a computer-related term, I still wouldn't know how specifically this particular Wiki would coordinate communal writing, etc.

So I guess I was conflating two of my ignorances, like if someone didn't know the term "JAZZ COMBO" and read the sentence, "we are assembling a JAZZ COMBO to coordinate the communal composing, playing and recording of the assembled materials" one might still be rather confused even if one looked up the word JAZZ COMBO or listened to all the Bix or Louis or Bird or Pres, etc.

The question still remains for me---how can a wiki assemble the communal writing, and more specifically how would Joel's or anybody else who might want to do something involving a wiki. Sure, to use my analogy, the "Jazz combo" is a template (or platonic essence?) that would be worth talking about and I suppose our link does a good job of that--- but would it really have been so hard for people to apply their own ideas of this concept to be put into practice in the here and now

Like there might be a significant difference
between

1) "What does a JAZZ COMBO (or WIKI) do?

and

2) "What does YOUR Jazz combo (or wiki) do?"

In answering the second, someone might then say---"well, it's not really a JAZZ combo because there's a harpsichord rather than a saxophone" or "because the music you play sounds more like what I call country&western than jazz"

And this could be an interesting conversation, and not mere "poetic license" but actually rather informative and even factual.

Thank you for your time....

Chris

>From: Jonathan Penton <[REDACTED]>

>To: [REDACTED]

>Subject: Re: Wiki

>Date: Tue, Dec 6, 2005, 10:01 PM

>

Accuracy. It's a Satanic plot. From now on, when giving factual answers to questions, let us not refer to experts, but use poetic license.

Lesson learned,

--

Jonathan Penton

<http://www.unlikelystories.org>

Murat Nemet-Nejat wrote:

This must be the internet version of form letters; form answers.

Ciao,

Murat

In a message dated 12/06/05 8:15:15 PM, [REDACTED] writes:

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably one of the factors.

Sorry if I sound cranky--

Chris

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89. **j. kuszai**

drummer seeks musicians to play wiki

Wed 7 Dec 2005

Chris-- thanks, I appreciate what you are saying, even if I find that you "prefer not" to fill in some basics yourself by clicking on some links is a little odd, no eccentric. Goodness! You could make this a lot easier, my friend! I'm new to these things too, am not an advocate nor a futurist... I see it as a very simple and practical tool for doing something that might be done. My comment about wiki building was offhanded, and I'm sorry if it was too opaque, etc.--

It would be interesting to read a history of the desire for communal writing machines. I think of some of the performative ones that were in use in Albany, and places like UT Austin, with people like John Slatin, others, but of course I know it predates that to be sure... and being scared about provoking another attack of the auto-renga, I'll just line up behind the auto-thieves, who may see value in a particular model car, but are not necessarily interested in "promoting" it...

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When you add a double bracket around something, it automatically becomes a link. There is nothing at that link (no page) until someone visits it and starts typing. When saved, it becomes a page. So, if I type, [[Chris Stroffolino]] in a wiki page, then save it, then click on it, then type your bio, etc., then save it, suddenly there is a page saved called "Chris_Stroffolino" and so forth. There are other ways to link, etc., especially to pages outside a wiki (note that that Chris_Stroffolino page would be "inside" the wiki, that is, saved in the database files on the server). Or something like that. I'm not really all that interested in that part, but just trying to make use of it, understand enough to do what I want to do...

Other features: each page has a "discussion" or "talk" page, which allows commentary about a page to live with, or behind, or next to, a "visible" page-- If you would visit Wikipedia and check out the "talk" -- you'll find the enormously significant ways in which discussion accompanies editing and writing of pages. Look at a controversial topic (Scooter Libby-related debates about balance and objectivity, for example, were fascinating, though I've not looked since for some time now) and you'll see what I mean...

Compare the way that "Wikipedia" organizes content and the way that the "Urban Dictionary" does, especially for words with multiple-user entries (while nephz has one jaun has many and many spellings) -- the difference between these two -- with Wikipedia working with disambiguation, the U.D. organizes them, by compiling the differences, not rectifying their meanings. While both

have value, the structural possibilities offered by wiki are preferable for me in what I'm trying to do, what I want to use it for...

What else? It's easy to keep track and see what changes have been made; you can have a page contact you by email when it's updated (tracking), etc. and of course it's easy to lock-down pages as they're now doing at Wikipedia; a disappointing result. (They're also now talking about printing books, so I wonder how they plan to do that in terms of the community of labor that went into developing those pages)

And there is more, but this is starting to sound like an infomercial for wiki culture. Dan Weinstein, Ken Sherwood and I will be presenting a panel at Louisville XX Century Lit Conference, and this is going to come up as Dan is the person who introduced me to wikis. Ken will be talking about audio and podcasting, and I'll be presenting my work on this kind of thing, though refracted through subcultural theory and council communism and a proposal for the systematic hausmanization of the poetics list...

Frankly, I'm shocked that given our ability to communicate, we aren't more "organized" than we might be. Our channels are fragmented, our interests atomized. I'm publishing my books but for WHAT? Perhaps I'm just swooning having seen Julie Herrada's awesome exhibit at UofM on the 100th anniversary of the IWW and thinking now about all the stuff we need to do to think through what the '56 Hungarian uprising might mean for us 50 years later. I'm embarrassed to have gotten less done, to have been more involved in what other people are doing, looking around and seeing all the rhetorical flourish but very little of substance in the way of material something. Look around, what institutions have we built? And not to be "pro-institution" But... And if we were going to build an institution, one that might threaten the viability of at least one wasteful, bull-shit-producing corporation, why wouldn't we?

Sorry to go on so long-- I now have to run to a day of student conferencing, but I'm happy to continue this somewhere, so keep in touch--

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90. **John Latta**
Electronic Poetry Review
Wed 7 Dec 2005

Katherine Swiggart tells me that
Electronic Poetry Review is now at
<http://www.epoetry.org/>

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91. **cris cheek**

Sondheim in Miami (OH)

Wed 7 Dec 2005

In the wake of Alan posting his text from his live writing performance on Thursday here I wanted to acknowledge the generosity of his presence and presentations here in Oxford this past week. He was very much available to both faculty and students, he gave three presentations (one off-campus, one to a class and one to a theatre audience). In addition his visit coincided with the launch of a new student magazine here Megaphone Piggy, a standing-room only reading of some seriously interesting new work at which his presence was very much appreciated, and he produced a broadside for campus-wide circulation as part of the recently inaugurated and now already in its fifth issue Putitupor broadside publication series.

All power to Alan for being open about his work(s), his procedures, his key concerns. The timing was great, coming as it did in the wake of a similar visit by Katherine Hayles and amidst a flourishing of promising writing and new media interest not just in the English Department but more generally abroad in the interdisciplinary discussions to which writing is now so critically central.

Those wishing to get a further sense of events and developments at Miami will be glad to know that his visit will be further evidenced on the Meshworks site in weeks to come.

love and love

cris

w/ apologies for cross-posting

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92. **Lawrence Upton**

Re: Sondheim in Miami (OH)

Wed 7 Dec 2005

I wish I had been there

I remember his openness and enthusiasm at the last Incubation in Nottingham UK

and I too associate the word generosity with the work of Alan Sondheim and the human being

I wouldnt mind living round the corner from him in some ways so I could keep popping by and see what he was up to - for a cyberman he's one hell of a presence

I'd like to remind people that WRITERS FORUM publishes SOPHIA and ORDERS OF THE REAL

WF isn't exactly geared up to supplying North America, which is a bit of a problem for a press which publishes north americans. As soon the fault in its reality is fixed, it'll attend to that. But people over there in the homeland do get wf publications. We're doing mIEKEL and soon

Those who are interested in either Sondheim - and another is envisaged - might care to b/c and maybe we can work something out

There will be a shipment of copies to Alan in NY - following a forthcoming reprint - and maybe if there are potential orders in Miami (OH) - isn't Miami Oh! a song by Ira Gershwin? - maybe we can work out something that way. We can speak to the man about it.

L

-----Original Message-----

From: cris cheek <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, December 07, 2005 2:47 PM

Subject: Sondheim in Miami (OH)

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love and love
cris

w/ apologies for cross-posting

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93. **Camille Martin**

place to stay in D.C. during MLA??

Wed 7 Dec 2005

hello, i'm still hoping to find a kind soul to host me for two nights in D.C. during mla (tues 12/27 & wed 12/28): a couch (or, as i now have to get used to saying here in toronto, chesterfield) would be just dandy for my sleeping needs.

thanks . . .

camille

camille martin

156 brandon avenue, #403

toronto, on m6h 2e4

canada

██████████

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94. **tyrone williams**

Re: place to stay in D.C. during MLA??

Wed 7 Dec 2005

Camille,

You don't know me--nor I, you--but we're hiring at the MLA and if it comes down to it there may be a couch or extra bed in the room I have at the Marriott Wardman Park...Alternatively I have a friend here in Cincinnati who is a good friend of Tom Orange in D.C. I could ask him to ask Tom...

Tyrone Williams

Xavier University (the other one...in Ohio..)

-----Original Message-----

From: Camille Martin <██████████>

Sent: Dec 7, 2005 12:05 PM

To: ██████████

Subject: place to stay in D.C. during MLA??

hello, i'm still hoping to find a kind soul to host me for two nights in D.C. during mla (tues 12/27 & wed 12/28): a couch (or, as i now have to get used to saying here in toronto, chesterfield) would be just dandy for my sleeping needs.

thanks . . .

camille

camille martin

156 brandon avenue, #403

toronto, on m6h 2e4

canada



Tyrone Williams

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95. **C Daly**

Re: Wiki

Wed 7 Dec 2005

I must say, I don't give out the wicker link lightly, and to have it snubbed, well....

Last night I thought, wouldn't the old, combative POETICS list have made a good poetics wiki, and what if we made a POETICS wiki? But one with strong moderation or editing would be required.

Rather than a list, it would be more of a topical multi-threaded discussion, and when the discussion was getting very heated on "lutheran surrealism" or whatever, uninterested parties could go over to the "syntax" area. But, humorously, when discussion was getting very heated on a topic, that particular page would be continually edited and re-edited until it didn't exist.

So, here is my explanation:

A listserv is a software application where e-mails sent to a single address are 1) sent to e-mail addresses on a list, 2) archived on a server, 3) sorted and searchable in that archive (generally by date, author, and topic). In topic threads, users may elect to quote previous posts for context.

A discussion database is one where an e-mail is sent in or a web page is made in the database, and then people can e-mail in or compose in place web pages which are "replies" or "children" of the original posting or page "parent". These are generally sortable more flexibly, and topics can branch, and be expanded and collapsed, so you can see parts of a "discussion thread" or not. Users may elect to link to related pages; certain users may be allowed to edit the work of others. Users can elect to be notified when something is contributed on one topic and not another. A blog with lots of comment activity is generally like an inflexible discussion database with a "strong administrator".

A blog is originally organized like a journal, according to date, although you can get clever on it and have it look like a book with a table of contents, but I'll

spare you -- you can write software around all this software that will make it act like other software just like you can have a string quartet and then hire a horn section but never really get an orchestra out of it. A multiblog where all the people participating have editing privileges is sort of like a blog being used as a wiki, with shortcomings, as Joel mentioned, like the archiving / version control problem.

A wiki is a database where a web page is made in the database, and anyone registered can make a page or edit another page. Links to related pages, or pages that will eventually exist and be related ("stumps") are especially valuable in a wiki. The problem of the imaginary ye olde POETICS liste is one that remains: some will edit the work of others rather than adding to the general wiki or merely offering a competing view or opinion.

One problem of the old poetics list a wiki solves, though, is bandwidth, capacity, and attention -- in that one may visit other areas when a single topic is getting bogged down in minutiae. And, perhaps, in the utopian vision of a wiki, that certain topics will be reduced to ashes is a fine thing, because the archive is always there.

All best,
Catherine Daly



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96. **Gary Sullivan**

Original Bernadette Mayer "New Life" comic, etc.

Wed 7 Dec 2005

Hello Everyone,

I've donated the very first two "New Life" comics, drawn in 1997, to Rain Taxi for their eBay auction. The starting bid is a mere \$10 for each.

Go to:

http://cgi.ebay.com/Gary-Sullivan-original-artwork-first-NEW-LIFE-comic_W0QQitemZ6586808400QQcategoryZ14009QQssPageNameZWVWQQrdZ1QQcmdZViewItem

Or go to <http://ebay.com>, click on "Community" and search for seller "raintaxi."

100% of the proceeds from this auction--which includes many rare items, including signed Paul Auster books, artwork by George Schneeman & Anne Waldman, a beautiful handwoven shawl by Maria Damon, etc.--go to support Rain Taxi, one of the few publications in this country that supports innovative writing

through reviews, essays, and interviews. Many of you on this list have written for them, and/or have been written about in their pages.

The first "New Life" comic features images of and text by: George Albon, Daniel Davidson, Marta Deike, Colleen Lookingbill, and Spencer Selby

The second "New Life" features images of and text by Bernadette Mayer

Happy bidding!

Gary Sullivan

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97. **Murat Nemet-Nejat**

Re: Wiki

Wed 7 Dec 2005

In a message dated 12/7/05 12:50:05 PM, [REDACTED] writes:

he problem of the imaginary ye olde POETICS liste is one that remains: some will edit the work of others rather than adding to the general wiki or merely offering a competing view or opinion.

If one's response can be edited, then how is this a discussion? It sounds more like reality/news in a Fox channel -erasing the opposing views.

Murat

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98. **Chris Stroffolino**

Re: drummer seeks musicians to play wiki

Wed 7 Dec 2005

Thanks Joel (and Jerrold and Catherine and others) for explaining this--

It's still confusing to me, but it just takes a while for these things to sink in (learn by doing, etc). So, thank you for your continued patience with me on this---

In other news, I can't even make mix-tapes for friends anymore coz everybody does the CD-burn thing. I know I shouldn't waste energy complaining about all this stuff, but sometimes I wonder if it's not accidental that 1) the rise of "attention deficit syndrome" parallels the rise of various new technologies in the 90s and 00s 2) a kind of cultural malaise in terms of creativity that many people feel in many of the arts (and entertainment 'fields') doesn't somehow relate to the acceleration of having to learn new tricks technologically just to not "fall behind" and be "invited to the table"

the computer people take more than just money off of us...?

Just wonderin'

Chris

>From: "j. kuszai" <[REDACTED]>
>To: [REDACTED]
>Subject: drummer seeks musicians to play wiki
>Date: Wed, Dec 7, 2005, 4:51 AM
>

Chris-- thanks, I appreciate what you are saying, even if I find that you "prefer not" to fill in some basics yourself by clicking on some links is a little odd, no eccentric. Goodness! You could make this a lot easier, my friend! I'm new to these things too, am not an advocate nor a futurist... I see it as a very simple and practical tool for doing something that might be done. My comment about wiki building was offhanded, and I'm sorry if it was too opaque, etc.--

It would be interesting to read a history of the desire for communal writing machines. I think of some of the performative ones that were in use in Albany, and places like UT Austin, with people like John Slatin, others, but of course I know it predates that to be sure... and being scared about provoking another attack of the auto-renga, I'll just line up behind the auto-thieves, who may see value in a particular model car, but are not necessarily interested in "promoting" it...

That said, here is an example, about what is so great about the wiki:

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Compare the way that "Wikipedia" organizes content and the way that the "Urban Dictionary" does, especially for words with multiple-user entries (while nephz has one jaun has many and many spellings) -- the difference between these two -- with Wikipedia working with disambiguation, the U.D. organizes them, by compiling the differences, not rectifying their meanings. While both have value, the structural possibilities offered by wiki are preferable for me in what I'm trying to do, what I want to use it for...

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Sorry to go on so long-- I now have to run to a day of student conferencing, but I'm happy to continue this somewhere, so keep in touch--

99. **Bill Marsh**

Re: wiki-ness

Wed 7 Dec 2005

In the blog -- and i've seen this in Wordpress most dynamically -- there's a "categories" function that goes a long way to level or flatten the chronological (horizontal) aspect of the blog. Maybe this is one of the tricks Catherine's referring to for bypassing the basic diary mode. Still, posts within categories are by default time-stamped, so there's always some kind of chronological layering or stacking going on with blogs even if you neutralize the time stamp feature. The same is true for wiki-editing, but what I find most compelling about the wiki (if not opposed to blogging, which to me is limited more because of space/body partitions than chronological arbitrariness) is the multiple ways it can be used: as editing space, talk space, web site, classroom, database storage, archive, news forum -- and these in continuous states or stages of change/adaptation. So, a kind of version-layering or stacking, as Joel points out, toward "finishing facts" if not dead letters -- which lends well to group editing and planning as per what we're now trying to do through FS.

Bill

On Dec 6, 2005, at 2:31 PM, j. kuszai wrote:

Wiki seems to be all the rage.

Wiki wants more writers, and is not organized like a diary, like the blog. I've not been fond of the blog's tendency to group information chronologically, one of those structural arbitrarinesses that seems to have influenced a generation--and they thought they were just being "new york school" -- haha.

Wiki is vertical to the blog's horizontal. "Anyone can edit" destroys the rank permissions of the solo actor theory, not to mention comment spam.

The pedagogical possibilities are obvious: a friend in Arizona has his students adding entries to Wikipedia, spelling out the meaning of "border trash" -- Imagine a bunch of ASU students crashing Silliman's blog to make a "contribution" -- I don't think so.

Here Ken and I dream big about what we can use them for in the classroom, even as we make use of them for our FS textbook meanderings. Out of the classroom, a group of student activists are editing a book to be published by FS, and will use a wiki to centralize the content organization. We're doing the same thing: for

both those students and our own work in assembling textbooks, the wiki offers a kind of editorial transparency. When I would use the blog to edit some text I wanted to present, each "save" destroyed previous versions. Some how the wiki saves old drafts so it has a build in version-compare feature that has changed my life forever. Not only that, but the sort of burrowing feature of linkwriting, and the main thing that I've come to appreciate: it's demand for what they call "disambiguation" at Wikipedia; that is, a constant drive to refine and specify meanings....resulting in the possibility of an endless verbal factor analysis. Using the blog to write or organize articles, etc., I realize what I really was enjoying was the web interface to cascading style sheets and the bizarre typographer's dream of a bookish-looking webpage. Wiki's php and css based, too, so essentially it's the trickster's blog in the funhouse mirror.

And the blog was great--Movable Type before they went corporate; I've not had a lot of fun customizing WordPress and gave up when I realized that it required multiple database entries in MySQL, etc., which was unforgiving if you wanted a lot of blogs on your site. The wiki is the burrowers magical dream of a public writing space; a warren of privately negotiable corners, conducted in public space.

Sorry if my response to Chris initiated the round of stupid jokes. I promise, as Blaser suggested, to "watch my language."

I'm happy to continue talking about this here or elsewhere if there is interest. The Factory School wiki is currently not a public link from the site, so if anyone wants to see it, etc., please write to me or Bill Marsh privately...

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100. **derekrogeron**
two half-time, tenure-track positions

Wed 7 Dec 2005

New York, NY (Yonkers)

Sarah Lawrence College seeks established poets to fill two half-time tenure track positions beginning fall 2006.

The teaching responsibilities include:

- undergraduate and graduate poetry workshops
- regular individual tutorials with students
- supervision of MFA theses

Seeking candidates with:

- MFA or equivalent
- at least one published book
- teaching experience at assistant professor level
- demonstrated commitment to excellence in teaching
- willingness to actively participate in the program

Please send:

- letter of application
- C.V.
- samples of poetry
- 3 letters of recommendation

to:

Poetry Search
c/o Rosemary Weeks, Faculty Assistant
Sarah Lawrence College
1 Mead Way, Bronxville, NY 10708

Applications should be postmarked by February 28th, 2006.

Sarah Lawrence College (www.slc.edu) is a small liberal arts college with a unique pedagogy based on small classes and individual tutorials. Sarah Lawrence has a strong commitment to the principle of diversity. In that spirit, we especially welcome applications from under-represented groups.

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101. **Bill Marsh**

Re: drummer seeks musicians to play wiki

Wed 7 Dec 2005

chris,

i think boring school curricula is a better explanation for attention deficit

but seriously, i'm wondering where you see or experience this "cultural malaise" -- the bad thing about 'new technology' i think is definitely "having to learn" it but i see this as more of a problem for underfunded schools having to meet NCLB standards than for artist and entertainment types looking for new stimuli.

but in writing, publishing, for example, the museum is filled with bundles of high-tech tricks (techniques and practices and such) that writers, editors, publishers have had to learn in order to make it work the way we see it regularly w/o benefit of anything new to the 90s and 00s. a lot of that work has gone

backstage to be sure, but it takes time/money/ resources all the same. what did it take, for example, to get invited to this poetics table and pick up a fork?

i'd love to have some of those mix-tapes, by the way. i'm giving my kids my old 4-track recorder so they can see what it looks like for sound to go somewhere.

cheers,
bill

On Dec 7, 2005, at 2:52 PM, Chris Stroffolino wrote:

Thanks Joel (and Jerrold and Catherine and others) for explaining this--

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*new technologies in the 90s and 00s
2) a kind of cultural malaise in terms of creativity that many people feel*

in many of the arts (and entertainment 'fields') doesn't somehow relate to the acceleration of having to learn new tricks technologically just to not "fall behind" and be "invited to the table"

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It would be interesting to read a history of the desire for communal writing machines. I think of some of the performative ones that were in use in Albany, and places like UT Austin, with people like John Slatin, others, but of course I know it predates that to be sure... and being scared about provoking another attack of the auto-renga, I'll just line up behind the auto-thieves, who may see value in a particular model car, but are not necessarily interested in "promoting" it...

That said, here is an example, about what is so great about the wiki:

When you add a double bracket around something, it automatically becomes a link. There is nothing at that link (no page) until someone visits it and starts typing. When saved, it becomes a page. So, if I type, `[[Chris Stroffolino]]` in a wiki page, then save it, then click on it, then type your bio, etc., then save it, suddenly there is a page saved called "Chris_Stroffolino" and so forth. There are other ways to link, etc., especially to pages outside a wiki (note that that Chris_Stroffolino page would be "inside" the wiki, that is, saved in the database files on the server). Or something like that. I'm not really all that interested in that part, but just trying to make use of it, understand enough to do what I want to do...

Other features: each page has a "discussion" or "talk" page, which allows commentary about a page to live with, or behind, or next to, a "visible" page-- If you would visit Wikipedia and check out the "talk" -- you'll find the enormously significant ways in which discussion accompanies editing and writing of pages. Look at a controversial topic (Scooter Libby-related debates about balance and objectivity, for example, were fascinating, though I've not looked since for some time now) and you'll see what I mean...

Compare the way that "Wikipedia" organizes content and the way that the "Urban Dictionary" does, especially for words with multiple-user entries (while nephz has one jaun has many and many spellings) -- the difference between these two -- with Wikipedia working with disambiguation, the U.D. organizes them, by compiling the differences, not rectifying their meanings. While both have value, the structural possibilities offered by wiki are preferable for me in

what I'm trying to do, what I want to use it for...

What else? It's easy to keep track and see what changes have been made; you can have a page contact you by email when it's updated (tracking), etc. and of course it's easy to lock-down pages as they're now doing at Wikipedia; a disappointing result. (They're also now talking about printing books, so I wonder how they plan to do that in terms of the community of labor that went into developing those pages)

And there is more, but this is starting to sound like an infomercial for wiki culture. Dan Weinstein, Ken Sherwood and I will be presenting a panel at Louisville XX Century Lit Conference, and this is going to come up as Dan is the person who introduced me to wikis. Ken will be talking about audio and podcasting, and I'll be presenting my work on this kind of thing, though refracted through subcultural theory and council communism and a proposal for the systematic hausmanization of the poetics list...

Frankly, I'm shocked that given our ability to communicate, we aren't more "organized" than we might be. Our channels are fragmented, our interests atomized. I'm publishing my books but for WHAT? Perhaps I'm just swooning having seen Julie Herrada's awesome exhibit at UofM on the 100th anniversary of the IWW and thinking now about all the stuff we need to do to think through what the '56 Hungarian uprising might mean for us 50 years later. I'm embarrassed to have gotten less done, to have been more involved in what other people are doing, looking around and seeing all the rhetorical flourish but very little of substance in the way of material something. Look around, what institutions have we built? And not to be "pro-institution" But... And if we were going to build an institution, one that might threaten the viability of at least one wasteful, bullshit-producing corporation, why wouldn't we?

Sorry to go on so long-- I now have to run to a day of student conferencing, but I'm happy to continue this somewhere, so keep in touch--

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102. **Grant Jenkins**

Reading at AWP

Wed 7 Dec 2005

Who is planning to be at AWP this coming March in Austin? I was hoping to organize a reading there, but it would help to have an idea who else might be

interested in reading/attending so that I can find the proper venue. Please backchannel ([REDACTED]).

Grant

--

G. Matthew Jenkins
Director of the Writing Program
English Department
University of Tulsa
600 S. College Ave.
Tulsa, OK 74104
[REDACTED]

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103. **Haas Bianchi**
Re: Reading at AWP

Wed 7 Dec 2005

I will be there as will quite a few others from Chicago

R

-----Original Message-----

From: UB Poetics discussion group [mailto:[REDACTED]] On

Behalf Of Grant Jenkins

Sent: Wednesday, December 07, 2005 3:34 PM

To: [REDACTED]

Subject: Reading at AWP

Who is planning to be at AWP this coming March in Austin? I was hoping to organize a reading there, but it would help to have an idea who else might be interested in reading/attending so that I can find the proper venue. Please backchannel ([REDACTED]).

Grant

--

G. Matthew Jenkins
Director of the Writing Program
English Department
University of Tulsa
600 S. College Ave.
Tulsa, OK 74104
[REDACTED]

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104. **Stephen Vincent**

FW: InSite_05 brochure = game = terrorism (Part 2)

Wed 7 Dec 2005

This is a pretty disturbing forward from Marcia Tanner re a recent ^{3border}² arrest in Denver of a Mexican artist Richard Dominguez by USA immigration authorities was a collaborator on a game delving into issues around the USA/Mexico border. The letter was written to be shared with fellow cyber artists at In-site, but forwarded in the interests of exposing the infrastructure of Homeland Security¹'s modes of operation. Read on:

From: Ricardo Dominguez [mailto:████████]

Sent: 06 December 2005 19:47

To: ██████████

Subject: InSite_05 brochure = game = terrorism (Part 2)

InSite_05 brochure = game = terrorism (Part 2)

dear inSiders:

hopefully this letter would have been just to say hi to you and send best wishes, unfortunately there are as well other reasons i am writing this for:

in a luggage check at the denver international airport, the usa/ immigration found both a 'tijuana calling' brochure and a copy of the game that anne-marie and me produced for inSite. they searched the insite website and all of its links and loaded the game and made me play it for them, they found that the game as most of the projects were posing a threat to the us national security and that they were 'antiamerican', in speaking about illegal crossings and trafffic, in their own words. one officer even told me to watch out who we were working for. i explained that the game as well as the other pieces of art had been commissioned by an art institution whose objective is to gain deeper cross understanding about life in the mex- us border, for both the peoples of mexico and the us, they said they didn't believed it and discredited the festival, evidently ignoring what art is. when i told them that the organisation was run by us citizens, they replied that not all us citizens are prone to like the government and its policies and that actually a lot of them were working against it.

the incident costed me a deportation, a night in a detention center, 5 years of denied entry to the us (where my wife lives and works) and interestingly a talk to an FBI agent, part of which i have written down:

after identifying himself as an fbi agent, an asian man (no accent) in a semi expensive suit with two mont blanc pens sticking out of his shirt asked me this:

q-do you know what a terrorist is?

a-yes

q-did you made a game about a secret tunnel in the mexico- us border?

a-yes

q-do you know of any terrorist activities in the border?

a-no

q-do you know how transborder tunnels work?, have you been at one?, or how else did you conceived that game?

a-from divulgative information found on newspapers, the game is a piece of art.

q-are you sure you dont know of any tunnels? how come they appear at you game? do your game portrays any specifical location of a tunnel?

a-i am sure i have never been in such tunnels, the location was chosen by chance

q-art is for sharing significant things with other people, why do you put the border and the people of the us at large in risk?

a-i am not putting anyone in risk, again, the information the game is based on comes from public sources

q-did anne-marie schleiner worked with you in the game?

a-yes

q-can you write both, yourself and anne-marie's addresses in mexico city/ boulder with phone numbers?

a-yes (i do write the information)

q-have you been contacted by any terrorists that want to use your game for training?

a- no

q-are you sure about this? no suspicious mail been received lately? a-no

q-if you are contacted by anyone trying to use your game as a terrorist weapon, lets say 'ahmed ahmud', or some mohammed or something like that, will you contact the mexico city office of the fbi?

a-yes, you can give me your card and i will contact you

fbi- that won't be necessary, just call the local branch since i am a denver-as-signed officer.

Can you help us with any kind of legal advice, being it civil rights and/or immigration, facing the problem that this episode has aroused.

thanks, all the best

luis hernandez galvan

Project
Corridos

Anne-Marie Schleiner & Luis Hernandez (This is the artist that has been arrested).

This is the Brochure that was found:

<http://www.insite05.org/auxillary/tjcalling2.htm>

PART ONE HERE

<http://post.thing.net/blog/rdom>

***** Distributed through Cyber-Society-Live [CSL]: CSL is a moderated discussion list made up of people who are interested in the interdisciplinary academic study of Cyber Society in all its manifestations. To join the list please visit: <http://www.jiscmail.ac.uk/lists/cyber-society-live.html>

***** This e-mail is intended solely for the addressee. It may contain private and confidential information. If you are not the intended addressee, please take no action based on it nor show a copy to anyone. Please reply to this e-mail to highlight the error. You should also be aware that all electronic mail from, to, or within Northumbria University may be the subject of a request under the Freedom of Information Act 2000 and related legislation, and therefore may be required to be disclosed to third parties. This e-mail and attachments have been scanned for viruses prior to leaving Northumbria University. Northumbria University will not be liable for any losses as a result of any viruses being passed on.

***** Distributed through Cyber-Society-Live [CSL]: CSL is a moderated discussion list made up of people who are interested in the interdisciplinary academic study of Cyber Society in all its manifestations. To join the list please visit: <http://www.jiscmail.ac.uk/lists/cyber-society-live.html>

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105. **Haas Bianchi**

The old poetics list

Wed 7 Dec 2005

What was great about the poetics list was that it cut through all the poetryland crap to real conversation; we used to have real discussions-- I met and interacted here with people with whom I to this day have deep respect-- (Cat Daly is one of these people) but it seems of late no one wants to have a real discussion

of what is happening in the artform and challenging established habits and also commenting on books and poets and their work good or bad.

I don't know if this changed because Big Chaz Bernstein has been domesticated by PENN but I would love just once one of those donnybrooks where Alan Sondheim goes nuts and everyone jumps-

I like Catherine's idea but I am more interested in having a dialogue about where people are going in their work? So many experimental poets are writing a particular kind of poem, and the form is done in such a way as to get FENCE or JUBILAT or another pub to publish their work or to get a book deal I am so sick of this and I would love to see a little iconoclasm!!!

- what would be cool is for people here to discuss what they are reading and writing and have a dialogue about the process- that sounds interesting- or another is what is happening in various locales; I mean we get plenty of New York and SF on the list but I would like to know more about other places and poets-

R

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On Behalf Of C Daly

Sent: Wednesday, December 07, 2005 11:50 AM

To: ██████████

Subject: Re: Wiki

I must say, I don't give out the wicker link lightly, and to have it snubbed, well....

Last night I thought, wouldn't the old, combative POETICS list have made a good poetics wiki, and what if we made a POETICS wiki? But one with strong moderation or editing would be required.

Rather than a list, it would be more of a topical multi-threaded discussion, and when the discussion was getting very heated on "lutheran surrealism" or whatever, uninterested parties could go over to the "syntax" area. But, humorously, when discussion was getting very heated on a topic, that particular page would be continually edited and re-edited until it didn't exist.

So, here is my explanation:

A listserv is a software application where e-mails sent to a single address are 1) sent to e-mail addresses on a list, 2) archived on a server, 3) sorted and searchable in that archive (generally by date, author, and topic). In topic threads, users may elect to quote previous posts for context.

A discussion database is one where an e-mail is sent in or a web page is made in the database, and then people can e-mail in or compose in place web pages

which are "replies" or "children" of the original posting or page "parent". These are generally sortable more flexibly, and topics can branch, and be expanded and collapsed, so you can see parts of a "discussion thread" or not. Users may elect to link to related pages; certain users may be allowed to edit the work of others. Users can elect to be notified when something is contributed on one topic and not another. A blog with lots of comment activity is generally like an inflexible discussion database with a "strong administrator".

A blog is originally organized like a journal, according to date, although you can get clever on it and have it look like a book with a table of contents, but I'll spare you -- you can write software around all this software that will make it act like other software just like you can have a string quartet and then hire a horn section but never really get an orchestra out of it. A multiblog where all the people participating have editing privileges is sort of like a blog being used as a wiki, with shortcomings, as Joel mentioned, like the archiving / version control problem.

A wiki is a database where a web page is made in the database, and anyone registered can make a page or edit another page. Links to related pages, or pages that will eventually exist and be related ("stumps") are especially valuable in a wiki. The problem of the imaginary ye olde POETICS liste is one that remains: some will edit the work of others rather than adding to the general wiki or merely offering a competing view or opinion.

One problem of the old poetics list a wiki solves, though, is bandwidth, capacity, and attention -- in that one may visit other areas when a single topic is getting bogged down in minutiae. And, perhaps, in the utopian vision of a wiki, that certain topics will be reduced to ashes is a fine thing, because the archive is always there.

All best,
Catherine Daly



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106. **Halvard Johnson**

Re: The old poetics list

Wed 7 Dec 2005

Sssh, we're awaiting the next announcement.

On Dec 7, 2005, at 5:00 PM, Haas Bianchi wrote:

What was great about the poetics list was that it cut through all the poetryland crap to real conversation; we used to have real discussions-- I

met and interacted here with people with whom I to this day have deep respect-- (Cat Daly is one of these people) but it seems of late no one wants to have a real discussion of what is happening in the artform and challenging established habits and also commenting on books and poets and their work good or bad.

I don't know if this changed because Big Chaz Bernstein has been domesticated by PENN but I would love just once one of those donnybrooks where Alan Sondheim goes nuts and everyone jumps-

I like Catherine's idea but I am more interested in having a dialogue about where people are going in their work? So many experimental poets are writing a particular kind of poem, and the form is done in such a way as to get FENCE or JUBILAT or another pub to publish their work or to get a book deal I am so sick of this and I would love to see a little iconoclasm!!!

- what would be cool is for people here to discuss what they are reading and writing and have a dialogue about the process- that sounds interesting- or another is what is happening in various locales; I mean we get plenty of New York and SF on the list but I would like to know more about other places and poets-

R

Hal "Time is what keeps us waiting."

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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107. **mIEKAL aND**

Re: Wiki

Wed 7 Dec 2005

You're missing the point here, typically a wiki is used to generate anonymous yet collective content about everything under the sun. When they are used for logging discussions or arguments, very rarely if ever are they back edited, usually someone just adds their bit to the mix. I've worked in wikis going on 5 years & they are, in my mind, the perfect software for collaborative text generation. My problem with them is that until recently they were highly prone to spam & hacker attacks. I have 2 wikis right now that were hijacked & I've lost control of them. But mediawiki & phpwiki have now been released with extensive admin features which allow one to run a tight ship.

In Joel K's cases, I really believe that they are a perfect fit for online classrooms, distance learning & teach a lot about respecting a collective writing environment which is largely anarchist in it's raw form, but really any level of decision-making & organization is possible.

~mIEKAL

On Dec 7, 2005, at 2:13 PM, Murat Nemet-Nejat wrote:

In a message dated 12/7/05 12:50:05 PM, [REDACTED] writes:

*he problem of the imaginary ye olde POETICS liste is
one that remains: some will edit the work of others rather than
adding to
the general wiki or merely offering a competing view or opinion.*

*If one's response can be edited, then how is this a discussion? It
sounds
more like reality/news in a Fox channel -erasing the opposing views.*

Murat

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108. **maxpaul**

Re: Reading at AWP

Wed 7 Dec 2005

Paul Hoover and I will be doing a panel there and would be interested in reading. Maxine Chernoff

Quoting Grant Jenkins <[REDACTED]>:

Who is planning to be at AWP this coming March in Austin? I was hoping to organize a reading there, but it would help to have an idea who else might be interested in reading/attending so that I can find the proper venue. Please backchannel ([REDACTED]).

Grant

--

G. Matthew Jenkins
Director of the Writing Program
English Department
University of Tulsa
600 S. College Ave.
Tulsa, OK 74104
[REDACTED]

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109. **Eric Dickey**
Re: Ye olde poetics liste of yore

Wed 7 Dec 2005

(sing to the tune of a Grateful Dead song)

I'm working on a translation of German poetry into English. It's very experimental and Languagey (Lang-wedgie) and therefore difficult to capture... but that ain't stopping me!

The manuscript has been sitting on a desk at some press in CT for the past 6 months. It may have fallen (accidentally, I'm sure) into the waste bin by now. But I have a new draft of it that is much better than the last one. Of course, I've said that about previous drafts...

The bus came by and I got on, that's when it all began.

There was cowboy Neal at the wheel on a bus to never, never land!
Comin' around, y'all!

cheers,

Eric

Halvard Johnson <[REDACTED]> wrote:

Sssh, we're awaiting the next announcement.

On Dec 7, 2005, at 5:00 PM, Haas Bianchi wrote:

What was great about the poetics list was that it cut through all the poetryland crap to real conversation; we used to have real discussions-- I met and interacted here with people with whom I to this day have deep

respect-- (Cat Daly is one of these people) but it seems of late no one wants to have a real discussion of what is happening in the artform and challenging established habits and also commenting on books and poets and their work good or bad.

I don't know if this changed because Big Chaz Bernstein has been domesticated by PENN but I would love just once one of those donnybrooks where Alan Sondheim goes nuts and everyone jumps-

I like Catherine's idea but I am more interested in having a dialogue about where people are going in their work? So many experimental poets are writing a particular kind of poem, and the form is done in such a way as to get FENCE or JUBILAT or another pub to publish their work or to get a book deal I am so sick of this and I would love to see a little iconoclasm!!!

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R

Hal "Time is what keeps us waiting."

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

Yahoo! Personals

Single? There's someone we'd like you to meet.
Lots of someones, actually. Try Yahoo! Personals

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110. **tb2h**

Re: The old poetics list

Wed 7 Dec 2005

I just got a new gig writing experimental 'poetry' editorials for my new shool's student publication. Visual, antin kinds of things. Trying to get one on the Op-ed page of the NYTimes about Pinter's speech on the 10th but I fear it will go over their heads - "Out Roving the Rovians"

tom bell

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111. **Stephen Vincent**

Alito Senate Petition

Wed 7 Dec 2005

Dear Friends:

Judging by our new Supreme Chief Justice Roberts remarks and questions in the Court yesterday re the parental notification law re abortion, my sense is that this guy is (surprise) a jockey for the very conservative - albeit an elite silver spoon smart - right wing.

This guy Alito is even more in the mold - two of them together will provide us with a court bent on a stone age retro template (circa 1958) for the next 25 years. Not a kind thought for us or our children or the future of this country - as compromised as it already is under Bush, etc.

Please go to this web site to sign a petition to compel the Senate to reject Alito.

<http://petition.savethecourt.org/fwd/campaigns/savethecourt/register/c5468c3dda7848a4ec055c7e4694e4ce/>

Please pass on to your friends.

Stephen V

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112. **George Bowering**
Re: Alito Senate Petition

Wed 7 Dec 2005

Well, as a Canadian, I am a bit nervous about joining such a petition. Who will help me if the CIA comes up and grabs me and takes me to eastern Europe to torture me?

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113. **K Zervos**
Re: wiki's

Wed 7 Dec 2005

I did a little research on Wikipedia

I assigned percentages for accuracy, up to date information and whether i thought the entry was balanced or biased.

percentages were fairly easy to assign.

1 mezangelle

mezangelle is a poetic-artistic hybrid language developed by Australian-based Internet artist mez (Mary-Anne Breeze).

100% accurate,

100% up to date.

90% balanced. some mention of talan memmott's work might have been appropriate.

2 CyberPoetry

Sorry, there were no exact matches to your query.

cyberpoetry

Sorry, there were no exact matches to your query.

"cyber poetry"

Sorry, there were no exact matches to your query.

0% accurate

0% up-to-date

0% balanced

3 "CyberText theory"

No page with that title exists

0% accurate

0% up-to-date

0% balanced

4 "CyberText"

Espen J. Aarseth

...th Susan Smedstad & Lise Sunnanå this typology of cybertext transforms

into "a multi-dimensional typology of ...

Relevancy: 15.7% - 1.5KB (221 words) - 05:34, 13 Mar 2005

Ergodic literature

The term was coined by Espen Aarseth in his book *Cybertext--Perspectives on Ergodic Literature*,. Though it m...

Relevancy: 8.0% - 2.2KB (335 words) - 07:50, 20 May 2005

Video game studies

* Aarseth, Espen J - *Cybertext: Perspectives on Ergodic Literature* - Johns Hopki...

Relevancy: 4.5% - 5.2KB (768 words) - 15:35, 1 Jun 2005

70 % accurate

70% up-to-date

50% balanced

5 "Digital Poetry" Digital poetry refers to a wide range of approaches to poetry that all have in common prominent and crucial use of computers. Digital poetry can be available on the World Wide Web or Internet (via email lists, for instance), CD ROM, as installations in art galleries, etc. A significant portion of current publications of poetry are available either only online or via some combination of online and offline publication. There are many types of 'digital poetry' such as hypertext, kinetic poetry, code poetry, and poetries that take advantage of the programmable nature of the computer to create works that are interactive, or are generative of text, or involve sound poetry, or take advantage of things like listservs, blogs, and other forms of network communication to create communities of collaborative writing and publication (as in poetical wikis).

60% accurate

60% up-to-date

100% balanced

6 "performance poetry" Performance Poetry is poetry that is specifically composed for or during performance before an audience. During the 1980s, the term came into popular usage to describe poetry written or composed exclusively for performance and not for print distribution. Whereas poetry readings featured poets reading their printed books for a live audience, some of which were recorded on audio media, performance poets use a different style of writing poetry that is less conducive to print and better suited for their oral presentations. Conversely, much performance poetry does not work well when printed in books. Performance poets are often not academically trained in writing poetry. Their poetic allusions are to pop culture rather than to the great literature of the past. Consequently, many performance poets are denied credibility by Academics, but are able to build a greater audience for poetry by communicating to a wider range of people. 60% accurate 20% up-to-date 30% balanced

- 7 "the virtual"
30% accurate
30% up-to-date
30% balanced
- 8 "the Actual"
0% accurate
0% up-to-date
0% balanced
- 9 "the real"
0% accurate
0% up-to-date
0% balanced
- 10 "the possible"
No page with that title exists
0% accurate
0% up-to-date
0% balanced
- 11 virtuality
10% accurate
0% up-to-date
0% balanced
- 12 reality
90% accurate
90% up-to-date
90% balanced
- 13 actuality
Actuality
From Wikipedia, the free encyclopedia.
divert to Modal logic
- 14 "poetry"
90% accurate
80% up-to-date
50% balanced
- 15 "australian poetry"
No page with that title exists
- 16 "Australian poets"
Results 1-20 of 75
20% accurate

20% up-to-date
20% balanced.

4) What was your overall impression of the entries in your field? Please feel free to give examples to illustrate your points.

a good starting point to a new and developing field of new media/cyber/digital/web poetry. although still very patchy mentioning types of digital poetry like 'kinetic poetry, code poetry, and poetries that take advantage of the programmable nature of the computer to create works that are interactive, or are generative of text, or involve sound poetry, or take advantage of things like list-servs,' without further links or explanations. i believe the area of poetry; print, performance and digital poetry, has a strong usa bias. there is almost no mention of digital poetries in the generic poetry section and this section seems to have a print based bias. Also in the area of the philosophical use of the terms the virtual, the real, the actual and the possible, there is nothing valuable, these terms described mainly in terms of how they are used in everyday language.

eg stated that performance poetry was first coined on a flyer for performance poet Hedwig Gorski in the early eighties. but in "off the record" published by penguin in 1985 in australia PiO the editor claims it was coined at the Adelaide festival writers week of 1978 at a panel on australian poetry run by david malouf. And Ruth Starke in a paper to the soundings conference in 1997, states the term was in use at the adelaide festival much earlier when poets like ginsberg and Ferlinghetti featured in 1972 and russian Yevtushenko visited in 1966.

5) Have you ever used Wikipedia yourself, and if so, what did you use it for?

yes, i find it invaluable for literary theories and history.

6) Have you ever contributed to Wikipedia, and if so, what did you contribute?

no

7) Having looked at the above 5-10 entries, do you think you will use Wikipedia again, and/or recommend it to others and your students? Why?

yes i will, and i intend to contribute in areas of interest you have asked me to identify here.

8) How does Wikipedia compare to other online or offline sources of information? (if you have time, I'd love to get your assessment for the above three questions of other encyclopedia such as Britannica (www.britannica.com) and/or Encarta (www.encyclopedia.com), but I realise there's probably not enough time!)

this is starting to sound like a gallup poll product testing survey. it is fast it is good and there are a page full of links you can follow, even if it doesn't find exactly what you want.

9) Do you have any general thoughts on how Wikipedia operates, and do you think it's a good or bad thing that it has become so popular?

the idea of being able to contribute to history, to knowledge by your entry is exciting and empowering, 'i can make a difference', so participation is justifiable. very wholesome in a warm fuzzy modernist way.

10) Have you contributed entries to other encyclopedia? What is your expertise?

yes.

the dictionary of literary biography, USA, 2005

entry on poet PiO.

komninos zervos

--

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.371 / Virus Database: 267.13.12/194 - Release Date: 7/12/05

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114. **Brendan Lorber**

Oh...that's *this* Sunday? Lungfull's 10th Anniversary Party

Wed 7 Dec 2005

You know it.

LUNGFULL! 14 / THE 10TH ANNIVERSARY EDITION

celebrating ten years of work-stopping injuries

SUNDAY 11 DECEMBER

DOORS OPEN 6:35 / EVENT BEINGS 7PM

ZINC / 90 W HOUSTON NYC

\$5-\$10 at the door depending on what you can afford.

All proceeds go to paying the printer, or, if we don't make enough, paying for new knees after the printer's bill collectors get through with me.

the new, fully waterproof, unexpectedly colored issue will be on sale. Also on sale, back issues & discount subscriptions for future ones.

We encourage you to show up early to get a seat, or even to be assured of a place to stand. I've been told a class from the New School will be coming &, despite my best efforts, a few other bigshots who'll be taking up lots of space with their big egos.

The anchor of the evening will be several speedy readings. Readers will include many contributors to this issue, among them: Albert Flynn DeSilver, Chris Martin, Curtis McCartney, Dustin Williamson, Edwin Torres, James Grinwis, John Most, Lauren Ireland, Lee Ballentine, Mike Topp, Paul Foster Johnson, Douglas Rothschild, Bronwen Tate, Todd Colby, Tracey McTague, Noelle Kocot, Jen Robinson & others.

go to www.lungfull.org for more including the complete lineup of contributors. Oh, also, there are many new photos there you may not have seen yet, perhaps of you.

As you know, Lungfull! is the only journal in the world that prints the rough drafts of everyone's work in addition to the final version so you can see the process from beginning to end. Last year, as you may recall, we hired a crazy person to start a subway track fire during the event, so everyone would be stuck at zinc all night, forced to buy drinks & magazines. But our operative got ahead of himself & set the fire *before* the event so many people got stuck en-route & missed the whole thing. This year, we PROMISE not to pull any such cockamamie shenanigans, but you still might want to allot a little extra time because the trains are always screwed up on weekends. Also, many people had the flu last year & so couldn't make the scene. This year, I have assurances from Gita the bartender that she will be serving only top-notch FLUId SHOTS of your favorite immuno-stimulating booze in her role as Lungfull Magazine Health Commissioner.

As your host for the evening, I do hope you can make it, especially if we haven't crossed paths in awhile/ever. If you are of a mind to, perhaps you could send this on to those who might be interested in these sorts of cultural turning points. You could also write back & say hi & perhaps have your email run as a letter to the editor in the *next* issue.

on the wing,
Brendan Lorber

<http://www.lungfull.org>

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115. **David A. Kirschenbaum**

Boog City 30 Now Available

Wed 7 Dec 2005

Please forward

Boog City 30, December 2005

Available

featuring:

Our Features section, edited by Paulette Powell, featuring:

--Powell on Sarah and Nick and the Mised Youth Network

--Charles Laurence on the Johnny Cash he knew

Our Music section, edited by Jonathan Berger, featuring:

--Berger on new releases from past feature subjects: Brer Brian, Dibs, John Hodel, Misterlee, Alan Semerdjian, and Soce the Elemental Wizard

Our Printed Matter section, featuring:

--Brian Clements on Sandy McIntosh's The After-Death History of My Mother and SleepingFish, issue 0.75, edited by Derek White

--Michael Cross on Sasha Steensen's A Magic Book

--Adam Fieled on Jennifer Moxley's Often Capital

--Noah Eli Gordon on Christopher Stackhouse's Slip and

Joshua Marie Wilkinson's Suspension of a Secret in Abandoned Rooms

Our new Politics section, edited by Deanna Zandt, features work from:

--Matt Levy on the socio-cultural history of the bicycle in NYC --poems from Shappy and Sparrow

Our Poetry section, edited by Dana Ward, features work from:

--Jack Kimball

--Tanya Larkin

--Jon Leon

--Christina Strong

Art editor Brenda Iijima brings us work from artist Florencia Böhrtlingk of Buenos Aires and Misiones Jungle, Argentina.

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

Bowery Poetry Club * www.bowerypoetry.com

Poetz * www.poetz.com/calendar

Alan Semerdjian * www.alansemerdjian.com

Xexoxial Editions * www.xexoxial.org

A very special thank you to Bob Holman and the Bowery Poetry Club, who have advertised in each of our first 30 issues. Without their support we would not have been able to publish all the great words and art that we have over the past four years.

Advertising or donation inquiries can be directed to

██████ or by calling ██████

You can pick up Boog City for free at the following locations:

East Village

Acme Bar and Grill

alt.coffee

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Anthology Film Archives

Bluestockings

Bowery Poetry Club

Cafe Pick Me Up

CBGB's

CB's 313 Gallery

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Continental

Lakeside Lounge

Life Cafe

The Living Room

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Pianos

The Pink Pony

St. Mark's Books

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Sunshine Theater
Tonic
Trash and Vaudeville
Other parts of Manhattan
Hotel Chelsea
Poets House
Williamsburg
Bliss Cafe
Clovis Press
Earwax
Galapagos
Northsix
Sideshow Gallery
Soundfix/Fix Café
Supercore Cafe

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

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116. **Harry Nudel**
A Man..A Woman...Sleeping....

Thu 8 Dec 2005

Anne Waldmann's
reading of
K.K.'s
'sleeping with women'
stacatto
'quickie'
style
recycling
Ginsberg

woman
pretending
to be a gay man
reading a poem
about a man
sleeping with
women

sleeping
not
sleeping

quick
doc

gimme me
'de laughing
re gas'

drn...

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117. **jorispierre**
Pinter's Nobel Text
Thu 8 Dec 2005

Harold Pinter's Nobel Prize acceptance text: 1/5 on his plays / 4/5 on US Foreign policy.

[http://www.svenskaakademien.se/LitiumDokument20/GetDocument.asp? archive=1&directory=28&document=365](http://www.svenskaakademien.se/LitiumDokument20/GetDocument.asp?archive=1&directory=28&document=365)

The poet: always in partibus infidelium — Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>
[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

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118. **PR Primeau**
you may say he was a dreamer...

Thu 8 Dec 2005

john lennon, 25 years gone
october 1940 - december 1980

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119. **Michael Kelleher**
OlsonNow Updates

Thu 8 Dec 2005

On the blog:
Charles Stein/The Work of Morning
and
David Alworth/Response to Michael
<http://olsonnow.blogspot.com/>

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120. **Maria Damon**
Fwd: eBay charity auction to support RAIN TAXI

Thu 8 Dec 2005

lots of incredibly cool stuff. check it out!

*Date: Mon, 05 Dec 2005 10:20:32 -0600
From: Rain Taxi <[REDACTED]>
To: [REDACTED]
Subject: eBay charity auction to support RAIN TAXI*

*RAIN TAXI'S TENTH ANNIVERSARY AUCTION
PLEASE SPREAD THE WORD!*

From December 5th-11th, RAIN TAXI is holding an eBay charity auction featuring signed books, rare first editions, broadsides, chapbooks, and other exciting works by authors beloved by RAIN TAXI and its readers--over 100 items in all! Check in at www.raintaxi.com for full information and links to the auction site. And PLEASE SPREAD THE WORD about this auction to your friends, list-servs, blogs, etc.--all proceeds from the auction will give RAIN TAXI, a nonprofit organization, a much-needed push into another decade of service to the literary community.

With sincere thanks,

*Eric Lorberer
Editor*

--
*Rain Taxi Review of Books
PO Box 3840
Minneapolis, MN 55403
<http://www.raintaxi.com>*

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121. **Camille Martin**

Re: place to stay in D.C. during MLA??

Thu 8 Dec 2005

Tyrone, this is very generous of you! i will backchannel . . .

camille

| *Camille,*

You don't know me--nor I, you--but we're hiring at the MLA and if it comes down to it there may be a couch or extra bed in the room I have at the Marriott Wardman Park...Alternatively I have a friend here in Cincinnati who is a good friend of Tom Orange in D.C. I could ask him to ask Tom...

Tyrone Williams

Xavier University (the other one...in Ohio..)

-----Original Message-----

From: Camille Martin <[REDACTED]>

Sent: Dec 7, 2005 12:05 PM

To: [REDACTED]

Subject: place to stay in D.C. during MLA??

hello, i'm still hoping to find a kind soul to host me for two nights in D.C. during mla (tues 12/27 & wed 12/28): a couch (or, as i now have to get used to saying here in toronto, chesterfield) would be just dandy for my sleeping needs.

thanks . . .

camille

camille martin

156 brandon avenue, #403

toronto, on m6h 2e4

canada



Tyrone Williams

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122. **reJennifer Bartlett**
A Teacher needs help!

Thu 8 Dec 2005

I have been teaching in the NYC Department of Education for five years. As many of you know, this is an extremely abusive system & I need to get out. I would like to find an adjunct position somewhere in NYC. Just adjunct - not looking for anything too ambitious. Does anyone know of any openings or how to start the process? I have numerous publications, a NYFA, and a pending book from a university press.

Thanks,

Jennifer Bartlett

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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123. **reJennifer Bartlett**
Help for a teacher.

Thu 8 Dec 2005

A kind person advised me to write more about myself re: needing advice on getting an adjunct position. I have three degrees - an BA in English from UNM, an MFA in poetry from Vermont College, and an MA in English with an emphasis in teaching English from Brooklyn College. I have taught English in high school for five years, and am more than willing to teach composition, although poetry would be great.

Jennifer B.

Is your PC infected? Get a FREE online computer virus scan from McAfee® Security.
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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124. **C Daly**

FW: live audio stream, December 10

Thu 8 Dec 2005

Dear friends,

Please listen in as we present songs and stories from our new work Four Electric Ghosts, created in collaboration with students in the Princeton Atelier. Inspired by Amos Tutuola's 1954 novel My Life in the Bush of Ghosts and Pac-Man (the videogame created by Toru Iwatani in 1980), Four Electric Ghosts considers the question, "What does it mean to be invaded by an innocent?" This performance will be streamed live from Princeton University on Saturday Dec 10th at 7:30pm. You can catch the stream at <http://www.blacknetart.com/fourelectricghosts.html>.

Conceived and directed by Toni Morrison, the Princeton Atelier convenes guest artists to collaborate with students in creating new works performed or exhibited on campus.

Mendi Obadike

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125. **Ishaq**

Breakdown FM: An Interview w/ Snoop Dogg & Stan Tookie Williams mp3 download

Thu 8 Dec 2005

<http://radio.indymedia.org/news/2005/12/7920.php>

Breakdown FM: An Interview w/ Snoop Dogg & Stan Tookie Williams

Today December 8th the Governor of California is holding a private hearing for Tookie Williams to hear him out and will later make a decision...we caught up with Snoop who held an impromptu press conference as he was leaving San Quentin and asked him what he thought about the whole situation... He spoke about the spirit of Tookie and how he was moved by him. he talked about what Tookie meant to fellow gang bangers and why he would be better alive then dead.

audio download: MP3 at 17.7 mebibytes

http://radio.indymedia.org/uploads/breakdown_fm_an_interview_w_snoop_dogg__stan_tookie_williams.mp3

Will Clemency be Granted? We Interview Snoop Dogg Will Clemency Be Granted?

An Interview w/ Snoop Dogg & Tookie Williams

You can peep the interview by going here:

<http://odeo.com/audio/490410/view>

Yesterday, (Dec 7th) we rolled up to San Quentin prison and caught up with Snoop Dogg who finally was allowed inside the walls to visit with 'Big Tookie' aka Stan 'Tookie' Williams.

For those who don't know Mr. Williams is the co-founder of the Crips gang and was convicted of murdering 4 people 25 years ago. During his time behind bars he rehabilitated and started calling for peace and renounced his Crip affiliation. He has written a number of children's books advocating for kids to go down the right path and to avoid gang life. So profound was his work that he got nominated for a Noble Peace prize 5 times.

One thing is certain his redemption has inspired current gang members to move in the direction of peace. He has definitely inspired Snoop Dogg...

In any case we caught up with Snoop who held an impromptu press conference as he was leaving San Quentin and asked him what he thought about the whole situation...

He spoke about the spirit of Tookie and how he was moved by him. he talked about what Tookie meant to fellow gang bangers and why he would be better alive then dead. he also talked about the enormous responsibility Arnold Schwartzegger had in terms of turning down or granting him clemency. Snoop was definitely on point with his remarks.

Earlier this week fellow journalist and community activist Jasmyne A. Cannick got a chance to interview Stan Tookie Williams. He talked to her about his redemption and why he was hoping to the Governor will do the right thing and spare his life.

We play excerpts from that interview... You will also hear sound excerpts from Malik Shabbazz from the New Black Panther Party, Fred Hampton Jr. of the POCC and Aqeela Sherill of the Peace Warriors.. Also big shout out to author Adissa Banjoko for the commentary which is also included on here

Today December 8th the Governor of California is holding a private hearing for Tookie Williams to hear him out and will later make a decision...

You can peep the interview by going here:

<http://odeo.com/audio/490410/view>

davey d

<http://p076.ezboard.com/fpoliticalpalacefrm57.showMessage?topicID=683.topic>

http://radio.indymedia.org/uploads/breakdown_fm_an_interview_w_snoop_dogg__stan_tookie_williams.mp3

<http://odeo.com/audio/490410/view>

Stay Strong

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\

<http://www.sleepybrain.net/vanilla.html>

\

<http://radio.indymedia.org/news/2005/10/7255.php>

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126. **Mr. Horton**
East Bay heads up

Thu 8 Dec 2005

Alameda County Art Commission is offering \$1000 grants to non-profit arts organizations, including lit, for projects between July 2006-June 2008.

full details at www.acgov.org/arts

David Harrison Horton
1341 58th Avenue #9
Oakland CA 94621



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127. **Poetry Project**
Events at the Poetry Project 12/12 - 12/14

Thu 8 Dec 2005

Dears,

Please join us next week for two fantastic readings. And scroll down for a look ahead at this season's New Year's Day Marathon.

Love,

The Poetry Project

P.S.

To maintain good looks under exhausting conditions, think about an eskimo

Riding a white horse through a valley filled with falling other eskimos

So that he always has to be attentive, so that no eskimo falls on his head.

This will give you an alert look, which is half of beauty.

Kenneth Koch

Monday, December 12, 8:00pm

Leslie Bumstead & Sina Queyras

Leslie Bumstead's book, *Cipher/Civilian*, is forthcoming from Edge Books. Poems have appeared in *your black eye*, *The Tangent*, *Anomaly*, and *Gare Du Nord*. Recent work has been in collaboration with poet Jean Donnelly. Sina Queyras is the author of *Slip and Teeth Marks*. Her third collection of poetry, *Lemon Hound*, is due out from Coach House Books in 2006. She edited *Open Field: 30 Contemporary Canadian Poets*, for Persea Books in 2005. Queyras is editor at large for *Drunken Boat*. She lives in Brooklyn, and teaches creative writing at Rutgers.

Wednesday, December 14, 8:00pm

Pierre Joris & Nicole Peyrafitte

Poet, translator & essayist Pierre Joris left Luxembourg at age 19 and has since lived in the U.S., Great Britain, North Africa, and France. Rain Taxi praised his collection, *Poasis: Selected Poems 1986-1999*, for "its physical, philosophical delight in words and their reverberations." Since then he has published two chapbooks of poetry: *Permanent Diaspora* (Duration Press) and most recently *The Rothenberg Variations* (Wild Honey Press, Ireland). In 2003 Wesleyan brought out his collection of essays *A Nomad Poetics*. Recent translations include *4x1: Work by Tristan Tzara, Rainer Maria Rilke, Jean-Pierre Duprey & Habib Tengour* (Inconundrum Press, 2002), *Paul Celan: Selections* (University of California Press, 2005), and *Lightduress* by Paul Celan (Green Integer, 2004), which won the 2005 PEN Award for Translation. With Jerome Rothenberg he edited the award-winning anthologies *Poems for the Millennium* and, most recently from Exact Change, *Pablo Picasso, The Burial of the Count of Orgaz & Other Poems*, which includes translations by Anselm Hollo, Anne Waldman, and Laura Wright, among others. During the fall of 2005 he was in Morocco, working on translations of Maghrebian poets. Visit Pierre Joris's website at www.albany.edu/~joris/ & his blog at: <http://pjoris.blogspot.com>. Nicole Peyrafitte is a visual artist, vocalist and writer who has performed throughout the United States and Europe. Each step of her work attempts to fulfill her compulsion to learn through a process of immersion that generates performances incorporating voice/paintings/drawings/collages/writing & even cooking. Recent visual work can be found on-line in Masthead No7 and Double Room #3.

Sunday, January 1, 3:00pm -
32nd Annual New Year's Day Marathon Reading

Spend the first day of the year with a terrific assortment of poetry, performance, dance, music and multimedia, with over 130 performers and readers including: Rosa Alcala, Ammiel Alcalay, Kazim Ali, Penny Arcade, Charles Babin-ski, Jim Behrle, Jennifer Benka, Charles Bernstein, Anselm Berrigan, Edmund Berrigan, Eric Bogosian, Donna Brook, Dana Bryant, Regie Cabico, Steve Canon, Elizabeth Castagna, Paul Catafago, Yoshiko Chuma, Todd Colby, John Colletti, Shanna Compton, Brenda Coultas, Steve Dalachinsky, Monica De La Torre, Latasha Diggs, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Joe Elliot, Jose Angel Figueroa, Corrine Fitzpatrick, Merry Fortune, Tonya Foster, Courtney Frederick, Dorothy August Friedman, Ed Friedman, Greg Fuchs, Ethan Fugate, Lo Galluccio, Drew Gardner, Alan Gilbert, John Giorno, Philip Glass, Stephanie Gray, Ted Greenwald, Kimiko Hahn, John S. Hall, Steven Hall with Arthur's Landing, Janet Hamill, Hassen, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Brenda Iijima, Paolo Javier, Tyehimba Jess, Patricia Spears Jones, Adeena Karasick, Erica Kaufman, Lenny Kaye, Tuli Kupferberg, Bill Kushner, Susan Landers, Paul LaFarge, Denize Lature, Joel Lewis, Tan Lin, Brendan Lorber, Michael Lydon, Kimberly Lyons, Filip Marinovich, Susan Maurer, Gillian McCain, Tracey McTague, Taylor Mead, Sharon Mesmer, David Mills, Ange Mlinko, Rebecca Moore, Tracie Morris, Eileen Myles, Elinor Nauen, Murat Nemet-Nejat, Jim Neu, Dael Orlandersmith, Yuko Otomo, Willie Perdomo, Wanda Phipps, Nicholas Powers, Chris Rael, Marc Ribot, Keith Roach, Mercedes Roffe, Bob Rosenthal, Douglas Rothschild, Lauren Russell, Tom Savage, Prageeta Sharma, Elliott Sharp, Jackie Sheeler, Hal Sirowitz, Jenny Smith, Patti Smith, Joanna Sonenheim, Sparrow with Foamola, Bethany Spiers, Christopher Stackhouse, Brian Kim Stefans, Stacy Szymaszek, Anne Tardos, Edwin Torres, Rodrigo Toscano, Lourdes Vazquez, David Vogen, Anne Waldman, Shanxing Wang, Jo Ann Wasserman, Karen Weiser, Brad Will, Huang Xiang, Don Yorty and many more..

The Third Queens International Poetry Festival
Saturday, December 10th, 7 to 11 pm
Free. Open to the public.

LaGuardia Performing Arts Center's Little Theatre
Van Dam Street @ 47th Avenue, Long Island City, Queens.
7 Train to 33d Street/Rowson

For more info: 
<http://www.movementone.org/2005poetryfestival.html>

Master of Ceremonies: Carletta Joy Walker

Readings and Performances by: Ali Jimale Ahmed, Diane Burns, Nicole Delgado, Luis Francia, Daniela Gioseffi, Harlym 125, Pwu Jean Lee, John Lynch, Ralph Nazareth, Myrna Nieves, Mario Susko, Pramila Venkateswaran, and Ricardo Leon Pena Villa

Music by: World Acclaimed African Griot Papa Susso & Afro-Cuban Drumming with David Gomez and Friends.

Presented by Movement One: Creative Coalition

LUNGFULL! 14 / THE 10TH ANNIVERSARY EDITION

Sunday, December 11, 7pm (door 6:35)

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The new, fully waterproof, unexpectedly colored issue will be on sale. Also on sale, back issues & discount subscriptions for future ones.

The anchor of the evening will be several speedy readings. Readers will include many contributors to this issue, among them: Albert Flynn DeSilver, Chris Martin, Curtis McCartney, Dustin Williamson, Edwin Torres, James Grinwis, John Most, Lauren Ireland, Lee Ballentine, Mike Topp, Paul Foster Johnson, Douglas Rothschild, Bronwen Tate, Todd Colby, Tracey McTague, Noelle Kocot, Jen Robinson & others.

Go to www.lungfull.org for more including the complete lineup of contributors. Oh, also, there are many new photos there you may not have seen yet, perhaps of you.

Winter Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

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128. **Chris Stroffolino**

Re: drummer seeks musicians to play wiki

Thu 8 Dec 2005

Hi Bill---

Thanks for writing--I think the crisis with underfunded schools and artist and entertainment types are very intertwined.

Obviously, I'm somewhat ambivalent about the "new technology"---

(for instance, there was that satire in The Onion a few months back about the guy who finally broke down after 10 years and got a cell phone which he used to call up NPR from his car to decry the "loss of public spaces"---they got it down kinda brilliantly)

So yes sure I have to avoid the temptation to champion
"primitive" luddite, or whatever else I may invoke as theories
of "cultural decay" and be, uh,
"nostalgic for a time before i was even born"

For looking at larger issues like the way the car and TV (more so than radio, I'd say--though to some extent TV was an "extension" of the radio) changed cultural life in America---and how the changes, after a brief, and exciting transitional period, have now become normalized, and now seeing the web similarly normalized for many teens, it tends to render obsolete many identity-forming "standards" a previous generation may still appeal to.

For instance, in the mass-media of recorded music, there has been, along with the rise of the CD, the "death of the single," and the marginalization of the more autonomous (relatively speaking) "personality DJ" on the radio. The implications of this are too broad to go into here (and probably of not the most interest to a poetics list)---but people who grew up accepting these primary modes of cultural reproduction in that sphere find themselves groping to try to understand what exactly has replaced them (and many are fumbling around the web, etc).

Now, if one thinks (however "subjectively") that these older modes enabled a more vital cultural dialogue---as the baby boomer generation cultural critics are often fond of doing--that the art that was "allowed" to be more popular "once upon a time" was actually "better"---and that the mode of production enabled that. Not just because one could have a hit single with raw (CHEAPLY PRODUCED!) garage rock in 1966, but also because the single was less bulky than an album, or, later, people "UPGRADING THEIR ALBUM COLLECTIONS to CDS"---to, in effect, reify and rigidify a certain CANON you might say. Consumers in the 80s/90s became way more encouraged to "upgrade" their old album collections (bonus tracks were thrown in for the skeptics) than check out newer things. And there was more of a PROFIT margin for the record

companies in doing this. The switch from singles to albums that took place in "pop music" in the 60s also became progressively more normalized, even as the "art rock" thing went back to the older mode of an album largely being a few "hits" with a good deal of "filler" (as in early motown albums), but in 1965, you didn't HAVE to get the album. By 1995, you did---and so "consumers" tried to subvert this with napster and such.

Anyway, similarly with schools---basically ever since brown v. board of education allegedly desegregated public schools, there have been attempts to de-fund public schools, although it took awhile for this movement to gain steam---the "reagan revolution" "school vouchers" etc. The analogy with the "music biz" (above) is only partially explained by racism--Privitization ends up becoming the bastard child of the Great Society when it comes to "higher education." The FLOWERING of "higher education" in the late 60s through the 80s, in which colleges were largely opened up to lower class whites, women, and "minorities" more than ever before at first, like the so-called DEMOCRATIZATION that pop-top 40 radio allowed around that same time, at first had great liberating potential. But soon, after the late 70s "student-loan" act (which allowed or maybe even "forced" the prices of colleges to go up), and people with BAs and MAs and even Ph.Ds now flooded the "marketplace" and the degrees became devalued (for many, an MA in 1990 was somewhat analogous to a highschool degree in 1960)---meaning access to the means of cultural production for both became equally limited.

When I say "cultural malaise" then, I don't mean that there isn't as much GREAT STUFF being produced today, whether intellectually, artistically or in the entertainment industry, but that it does seem, empirically, much more difficult for people to find it or to be heard as the mass media has a much smaller tolerance for eclecticism and difference than it once did. Conspiracy theories can come in handy here, but of course it's probably better to not let the question rest with "what went wrong" but rather try to figure out how this can be "subverted" or at least "changed". So, I keep coming up with quotes like "if a fool persists in his folly" or "I will never cease from mental fight"---but it can't be purely MENTAL, can it? At least not for me. Like what does the desire, and frankly, NEED, to shake things up---without losing a sense of fun---mean today? What can it mean today? Working one-on-one, seeking out individuals on, say, MYSPACE may not be the most efficient way of trying to build a network or coalition in the absence of vital local culture, or the absence of a "national promotional campaign" that allegedly understands the proper rules and is too often (whether in the field of books, music, teaching, etc) a form of censorship based on credentials and a fear of risk-taking. But it's definitely better than just sitting at home, or with a few friends at a bar, resigning ourselves to not being heard, which, for me, is ultimately a kind of selfish fear of GIVING--not that I want to

go too far into the "death or glory" thing. I mean I like to QUIP and make fun of (almost to the point of discrediting) say Ezra Pound for saying he lose his center trying to fight the world, but the "cultural malaise" of which I speak is ONE with the idea of living in one of the RICHEST countries in the world and in which people whose city was destroyed by a hurricane are offered little to no help whatsoever. A Basic helplessness in part because the MEDIATORS have once again become more like WALLS than BRIDGES---despite some hopes after the salves were "freed" that there could be "social progress."

It's precisely the myth of "social progress" that has engendered the reversion! Unfortunately, the web, like "upward mobility" promised by "white collar" jobs (and the myth of college), as well as the "revolutions" in the mode of productions in the entertainment industry, has based so much of its "aura" on such a myth of social progress, and even if it's ULTIMATELY not any worse than previous modes, it certainly isn't SOCIAL progress, at least not in and of itself. A tool perhaps, yes---but at what cost?

Okay, blah blah, Chris

>From: Bill Marsh <[REDACTED]>
>To: [REDACTED]
>Subject: Re: drummer seeks musicians to play wiki
>Date: Wed, Dec 7, 2005, 1:30 PM
>

chris,

i think boring school curricula is a better explanation for attention deficit

but seriously, i'm wondering where you see or experience this "cultural malaise" -- the bad thing about 'new technology' i think is definitely "having to learn" it but i see this as more of a problem for underfunded schools having to meet NCLB standards than for artist and entertainment types looking for new stimuli.

but in writing, publishing, for example, the museum is filled with bundles of high-tech tricks (techniques and practices and such) that writers, editors, publishers have had to learn in order to make it work the way we see it regularly w/o benefit of anything new to the 90s and 00s. a lot of that work has gone backstage to be sure, but it takes time/money/ resources all the same. what did it take, for example, to get invited to this poetics table and pick up a fork?

i'd love to have some of those mix-tapes, by the way. i'm giving my kids my old 4-track recorder so they can see what it looks like for

sound to go somewhere.

*cheers,
bill*

On Dec 7, 2005, at 2:52 PM, Chris Stroffolino wrote:

Thanks Joel (and Jerrold and Catherine and others) for explaining this--

It's still confusing to me, but it just takes a while for these things to sink in (learn by doing, etc). So, thank you for your continued patience with me on this---

In other news, I can't even make mix-tapes for friends anymore coz everybody does the CD-burn thing. I know I shouldn't waste energy complaining about all this stuff, but sometimes I wonder if it's not accidental that
1) the rise of "attention deficit syndrome" parallels the rise of various new technologies in the 90s and 00s
2) a kind of cultural malaise in terms of creativity that many people feel in many of the arts (and entertainment 'fields') doesn't somehow relate to the acceleration of having to learn new tricks technologically just to not "fall behind" and be "invited to the table"

the computer people take more than just money off of us...?

Just wonderin'

Chris

*From: "j. kuszai" <[REDACTED]>
To: [REDACTED]
Subject: drummer seeks musicians to play wiki
Date: Wed, Dec 7, 2005, 4:51 AM*

Chris-- thanks, I appreciate what you are saying, even if I find that you "prefer not" to fill in some basics yourself by clicking on some

links is a little odd, no eccentric. Goodness! You could make this a lot easier, my friend! I'm new to these things too, am not an advocate nor a futurist... I see it as a very simple and practical tool for doing something that might be done. My comment about wiki building was offhanded, and I'm sorry if it was too opaque, etc.--

It would be interesting to read a history of the desire for communal writing machines. I think of some of the performative ones that were in use in Albany, and places like UT Austin, with people like John Slatin, others, but of course I know it predates that to be sure... and being scared about provoking another attack of the auto-renga, I'll just line up behind the auto-thieves, who may see value in a particular model car, but are not necessarily interested in "promoting" it...

That said, here is an example, about what is so great about the wiki:

When you add a double bracket around something, it automatically becomes a link. There is nothing at that link (no page) until someone visits it and starts typing. When saved, it becomes a page. So, if I type, [[Chris Stroffolino]] in a wiki page, then save it, then click on it, then type your bio, etc., then save it, suddenly there is a page saved called "Chris_Stroffolino" and so forth. There are other ways to link, etc., especially to pages outside a wiki (note that that Chris_Stroffolino page would be "inside" the wiki, that is, saved in the database files on the server). Or something like that. I'm not really all that interested in that part, but just trying to make use of it, understand enough to do what I want to do...

Other features: each page has a "discussion" or "talk" page, which allows commentary about a page to live with, or behind, or next to, a "visible" page-- If you would visit Wikipedia and check out the "talk" -- you'll find the enormously significant ways in which discussion accompanies editing and writing of pages. Look at a controversial topic (Scooter Libby-related debates about balance and objectivity, for example, were fascinating, though I've not looked since for some time now) and you'll see what I mean...

Compare the way that "Wikipedia" organizes content and the way that the "Urban Dictionary" does, especially for words with multiple-user entries (while nephz has one jaun has many and many spellings) -- the difference between these two -- with Wikipedia working with disambiguation, the U.D. organizes them, by compiling the differences, not rectifying their meanings. While both have value, the structural possibilities offered by wiki are preferable for me in what I'm trying to do, what I want to use it for...

What else? It's easy to keep track and see what changes have been

made; you can have a page contact you by email when it's updated (tracking), etc. and of course it's easy to lock-down pages as they're now doing at Wikipedia; a disappointing result. (They're also now talking about printing books, so I wonder how they plan to do that in terms of the community of labor that went into developing those pages)

And there is more, but this is starting to sound like an infomercial for wiki culture. Dan Weinstein, Ken Sherwood and I will be presenting a panel at Louisville XX Century Lit Conference, and this is going to come up as Dan is the person who introduced me to wikis. Ken will be talking about audio and podcasting, and I'll be presenting my work on this kind of thing, though refracted through subcultural theory and council communism and a proposal for the systematic hausmanization of the poetics list...

Frankly, I'm shocked that given our ability to communicate, we aren't more "organized" than we might be. Our channels are fragmented, our interests atomized. I'm publishing my books but for WHAT? Perhaps I'm just swooning having seen Julie Herrada's awesome exhibit at UofM on the 100th anniversary of the IWW and thinking now about all the stuff we need to do to think through what the '56 Hungarian uprising might mean for us 50 years later. I'm embarrassed to have gotten less done, to have been more involved in what other people are doing, looking around and seeing all the rhetorical flourish but very little of substance in the way of material something. Look around, what institutions have we built? And not to be "pro-institution" But... And if we were going to build an institution, one that might threaten the viability of at least one wasteful, bullshit-producing corporation, why wouldn't we?

Sorry to go on so long-- I now have to run to a day of student conferencing, but I'm happy to continue this somewhere, so keep in touch--

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129. **K Zervos**

Re: drummer seeks musicians to play wiki

Thu 8 Dec 2005

Dear Chris

Greetings

I'm still trying to work out how to tune my wiki.

The trend in music sale and distribution is by download of single songs from the internet (for payment) and the concept of 'the album' has gone out the door. Young people download as many songs as they can afford or store on their mobile music players. Wouldn't that signal the death of the cd and the rise of the single again?

Thanks for your analysis of the late 60s and 70s in the usa, it seems we share many similarities in australia, but lag behind in so-called education reforms like paying for your degree after you've finished(1993), privatisation of tertiary education, etc..

I still don't have a mobile phone, but i am not a luddite, i have chosen not to be dependent on that particular communication device. I do however spend several hours a day on-line and emailing.

I have embraced the internet as a creative tool and not a technology to replace other technologies. I don't see a binary opposition old vs new technology at all. Most binary oppositions can be shown to be differences in degree rather than kind anyway. The internet is not a place to remediate old media, although it is very good for this purpose, it is an experimental space characterised by collaborative projects(like wiki), interconnectivity, greater user participation(interactivity), and as a polysemiotic system of reading and writing using all kinds of media elements as textons. Past arguments of which semiotic system best describes the way the world is 'read' have set up oppositions text/image, text/music, music/image etc. the reality is that we use all kinds of systems to 'read' the world and the internet and multimedia software is allowing that kind of new media writing/composing for the medium of the web. John cale and lou reed in 'songs for drella' a tribute album for andy warhol wrote, "he's driving a gypsy caravan but he's thinking like a truck"

the internet for me is a gypsy caravan and too many people just drive it like a truck.

Komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message----- |||From: UB Poetics discussion group
[mailto:] |||On Behalf Of Chris Stroffolino |||Sent: Friday, 9 December
2005 8:04 AM |||To: |||Subject: Re: drummer seeks musicians to play
wiki ||| |||Hi Bill--- ||| |||Thanks for writing--I think the crisis with underfunded
schools and |||artist |||and entertainment types are very intertwined. |||Obvi-
ously, I'm somewhat ambivalent about the "new technology"--- ||| |||(for in-
stance, there was that satire in The Onion a few months back about |||the guy
who finally broke down after 10 years and got a cell phone |||which he used to
call up NPR from his car to decry the "loss of public |||spaces"---they got it down
kinda brilliantly) ||| |||So yes sure I have to avoid the temptation to champion
|||"primitive" luddite, or whatever else I may invoke as theories |||of "cultural
decay" and be, uh, |||"nostalgic for a time before i was even born" ||| |||For look-
ing at larger issues like the way the car and TV (more so than |||radio, I'd say--
though to some extent TV was an "extension" of the radio) |||changed cultural
life in America---and how the changes, after a brief, |||and exciting transitional
period, have now become normalized, |||and now seeing the web similarly nor-
malized for many teens, |||it tends to render obsolete many identity-forming
"standards" |||a previous generation may still appeal to. ||| |||For instance, in the
mass-media of recorded music, there has been, |||along with the rise of the CD,
the "death of the single," and |||the marginalization of the more autonomous
(relatively speaking) |||"personality DJ" on the radio. The implications of this are
too |||broad to go into here (and probably of not the most interest to |||a poetics
list)---but people who grew up accepting these primary |||modes of cultural re-
production in that sphere find themselves groping to |||try to understand what
exactly has replaced them (and many are fumbling |||around the web, etc). ||| |||
Now, if one thinks (however "subjectively") that these older modes |||enabled a
more vital cultural dialogue---as the baby boomer generation |||cultural critics
are often fond of doing--that the art that was "allowed" |||to be more popular
"once upon a time" was actually "better"---and that |||the mode of production
enabled that. Not just because one could have a |||hit |||single with raw
(CHEAPLY PRODUCED!) garage rock in 1966, but also because |||the single
was less bulky than an album, or, later, people "UPGRADING |||THEIR |||
ALBUM COLLECTIONS to CDS"---to, in effect, reify and rigidify a certain |||
CANON you might say. Consumers in the 80s/90s became way more encour-
aged |||to "upgrade" their old album collections (bonus tracks were thrown in
for |||the skeptics) than check out newer things. And there was more of a
PROFIT |||margin for the record companies in doing this. The switch from sin-
gles to |||albums that took place in "pop music" in the 60s also became |||

progressively |||more normalized, even as the "art rock" thing went back to the older mode |||of an album largely being a few "hits" with a good deal of "filler" (as |||in |||early motown albums), but in 1965, you didn't HAVE to get the album. By |||1995, you did---and so "consumers" tried to subvert this with napster and |||such. ||| |||Anyway, similarly with schools---basically ever since brown v. board of |||education allegedly desegregated public schools, there have been attempts |||to |||de-fund public schools, although it took awhile for this movement to gain |||steam---the "reagan revolution" "school vouchers" etc. The analogy with |||the |||"music biz" (above) is only partially explained by racism--Privitization |||ends up becoming the bastard child of the Great Society when it comes to |||"higher education." The FLOWERING of "higher education" in the late 60s |||through the 80s, in which colleges were largely opened up to lower class |||whites, women, and "minorities" more than ever before at first, like the |||so-called DEMOCRATIZATION that pop-top 40 radio allowed around that same |||time, at first had great liberating potential. But soon, after the late |||70s |||"student-loan" act (which allowed or maybe even "forced" the prices of |||colleges to go up), and people with BAs and MAs and even Ph.Ds now |||flooded |||the "marketplace" and the degrees became devalued (for many, an MA in |||1990 |||was somewhat analogous to a highschool degree in 1960)---meaning access |||to |||the means of cultural production for both became equally limited. ||| |||When I say "cultural malaise" then, I don't mean that there isn't as much |||GREAT STUFF being produced today, whether intellectually, artistically or |||in the entertainment industry, but that it does seem, empirically, much |||more difficult for people to find it or to be heard as the mass media has |||a much smaller tolerance for eclecticism and difference than it once did. |||Conspiracy theories can come in handy here, but of course it's probably |||better to not let the question rest with "what went wrong" but rather try |||to figure out how this can be "subverted" or at least "changed". So, I |||keep |||coming up with quotes like "if a fool persists in his folly" or "I will |||never cease from mental fight"---but it can't be purely MENTAL, can it? |||At least not for me. Like what does the desire, and frankly, NEED, to |||shake |||things up---without losing a sense a fun--mean today? What can it mean |||today? Working one-on-one, seeking out individuals on, say, MYSPACE may |||not |||be the most efficient way of trying to build a network or coalition in |||the |||absence of vital local culture, or the absence of a "national promotional |||campaign" that allegedly understands the proper rules and is too often |||(whether in the field of books, music, teaching, etc) a form of |||censorship |||based on credentials and a fear of risk-taking. But it's definitely |||better |||than just sitting at home, or with a few friends at a bar, resigning |||ourselves to not being heard, which, for me, is ultimately a kind of |||selfish fear of GIVING--not that I want to go too far into the "death or |||glory" thing. I mean I like to QUIP and make fun of (almost to the point |||of |||discrediting) say Ezra Pound for saying he lose his center trying to fight |||the |||world,

but the "cultural malaise" of which I speak is ONE with the idea of living in one of the RICHEST countries in the world and in which people whose city was destroyed by a hurricane are offered little to no help whatsoever. A Basic helplessness in part because the MEDIATORS have once again become more like WALLS than BRIDGES---despite some hopes after the salves were "freed" that there could be "social progress." It's precisely the myth of "social progress" that has engendered the reversion! Unfortunately, the web, like "upward mobility" promised by "white collar" jobs (and the myth of college), as well as the "revolutions" in the mode of productions in the entertainment industry, has based so much of its "aura" on such a myth of social progress, and even if it's ULTIMATELY not any worse than previous modes, it certainly isn't SOCIAL progress, at least not in and of itself. A tool perhaps, yes---but at what cost? Okay, blah blah, Chris

>From: Bill Marsh
<[REDACTED]>
>To: [REDACTED]
>Subject: Re: drummer seeks musicians to play wiki
>Date: Wed, Dec 7, 2005, 1:30 PM
> chris,
> i think boring school curricula is a better explanation for attention deficit
> but seriously, i'm wondering where you see or experience this "cultural malaise" -- the bad thing about 'new technology' i think is definitely "having to learn" it but i see this as more of a problem for underfunded schools having to meet NCLB standards than for artist and entertainment types looking for new stimuli. but in writing, publishing, for example, the museum is filled with bundles of high-tech tricks (techniques and practices and such) that writers, editors, publishers have had to learn in order to make it work the way we see it regularly w/o benefit of anything new to the 90s and 00s. a lot of that work has gone backstage to be sure, but it takes time/ money/ resources all the same. what did it take, for example, to get invited to this poetics table and pick up a fork? i'd love to have some of those mix-tapes, by the way. i'm giving my kids my old 4-track recorder so they can see what it looks like for sound to go somewhere. cheers,
bill

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"invited to the table" |||>> |||>> the computer people take more than just money off of us...? |||>> |||>> Just wonderin' |||>> |||>> Chris |||>> |||>> |||>> ----- |||>>> From: "j. kuszai" <[REDACTED]> |||>>> To: [REDACTED] |||>>> Subject: drummer seeks musicians to play wiki |||>>> Date: Wed, Dec 7, 2005, 4:51 AM |||>>> |||>> |||>>> Chris-- thanks, I appreciate what you are saying, even if I find that |||>>> you "prefer not" to fill in some basics yourself by clicking on some |||>>> links is a little odd, no eccentric. Goodness! You could make this a |||>>> lot easier, my friend! I'm new to these things too, am not an |||>>> advocate nor a futurist... I see it as a very simple and practical |||>>> tool for doing something that might be done. My comment about wiki |||>>> building was offhanded, and I'm sorry if it was too opaque, etc.-- |||>>> |||>>> It would be interesting to read a history of the desire for communal |||>>> writing machines. I think of some of the performative ones that were |||>>> in use in Albany, and places like UT Austin, with people like John |||>>> Slatin, others, but of course I know it predates that to be sure... |||>>> and being scared about provoking another attack of the auto-renga, |||>>> I'll just line up behind the auto-thieves, who may see value in a |||>>> particular model car, but are not necessarily interested in |||>>> "promoting" it... |||>>> |||>>> That said, here is an example, about what is so great about the wiki: |||>>> |||>>> When you add a double bracket around something, it automatically |||>>> becomes a link. There is nothing at that link (no page) until |||>>> someone visits it and starts typing. When saved, it becomes a page. |||>>> So, if I type, [[Chris Stroffolino]] in a wiki page, then save it, |||>>> then click on it, then type your bio, etc., then save it, suddenly |||>>> there is a page saved called "Chris_Stroffolino" and so forth. There |||>>> are other ways to link, etc., especially to pages outside a wiki |||>>> (note that that Chris_Stroffolino page would be "inside" the wiki, |||>>> that is, saved in the database files on the server). Or something |||>>> like that. I'm not really all that interested in that part, but just |||>>> trying to make use of it, understand enough to do what I want to |||do... |||>>> |||>>> Other features: each page has a "discussion" or "talk" page, which |||>>> allows commentary about a page to live with, or behind, or next to, a |||>>> "visible" page-- If you would visit Wikipedia and check out the |||>>> "talk" -- you'll find the enormously significant ways in which |||>>> discussion accompanies editing and writing of pages. Look at a |||>>> controversial topic (Scooter Libby-related debates about balance and |||>>> objectivity, for example, were fascinating, though I've not looked |||>>> since for some time now) and you'll see what I mean... |||>>> |||>>> Compare the way that "Wikipedia" organizes content and the way that |||>>> the "Urban Dictionary" does, especially for words with multiple-user |||>>> entries (while nephz has one jaun has many and many spellings) -- the |||>>> difference between these two -- with Wikipedia working with |||>>> disambiguation, the U.D. organizes them, by compiling the |||>>> differences, not rectifying their

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No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.371 / Virus Database: 267.13.12/194 - Release Date: 7/12/05

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130. **joris pierre**

Joris, Peyrafitte w/ Diallo House @ Poetry Project NYC & more

Thu 8 Dec 2005

The Poetry Project at

St. Mark's Church, 131 E. 10th St., New York, NY 10003

presents

Wednesday, December 14

8:00pm

Pierre Joris & Nicole Peyrafitte with Diallo House on acoustic bass

Rain Taxi praised Pierre Joris' collection, *Poasis: Selected Poems 1986-1999*, for "its physical, philosophical delight in words and their reverberations." Since then he has published two chapbooks of poetry: *Permanent Diaspora* and *The Rothenberg Variations*. In 2003 Wesleyan brought out his collection of essays *A Nomad Poetics*. Recent translations include *4x1: Work by Tristan Tzara, Rainer Maria Rilke, Jean-Pierre Duprey & Habib Tengour* (Inconundrum Press, 2002), *Paul Celan: Selections* (University of California Press, 2005), and *Lightduress* by Paul Celan (Green Integer, 2004), which won the 2005 PEN Award for Translation. With Jerome Rothenberg he edited the award-winning anthologies *Poems for the Millennium* and, most recently from *Exact Change*, Pablo Picasso, *The Burial of the Count of Orgaz & Other Poems*. During the fall of 2005 he was in Morocco, working on translations of Maghrebian poets. Visit Pierre Joris's website at www.albany.edu/~joris/.

Multimedia performance artist Nicole Peyrafitte was born in Luchon (French Pyrenees). As an autodidact, she considers each step of her work an attempt to fulfill her compulsion to learn through a process of immersion that generates performances incorporating voice / paintings / videos / writing & often cooking. Peyrafitte performs locally, nationally and in Europe. Among other venues, she has performed in The Emerson Gallery in Berlin (Germany), The Walker Art Center in Minneapolis, SUNY Buffalo, The University of Rochester, Festival Occitania Toulouse, France. Nicole Peyrafitte was voted Best Performance Artist of the Capital Region 2005 for her multimedia performance *The Bi-Continental Chowder*. Anne Waldman has described her work as "both stunningly beautiful and powerfully unnerving... [Peyrafitte] is the chthonic goddess come to tempt you, scare you, transform you. She is in the poetic lineage of Greek tragedy, Café Voltaire antics, of dada and surrealist play but with a post-modern, hip sensibility. I am transfixed when she's on stage." For more info: www.nicolepeyrafitte.com

* * *

for those interested in French Chansons:

(the night before the Poetry gig):

Tuesday Dec 13 th from 7:30-11PM,

Nicole Peyrafitte will be singing a program of Mostly French Songs with Bassist Michael Bisio. For the jazz aficionados Bisio has played and/or recorded with Barbara Donald, Wayne Horvitz, Bob Nell, Andrew Hill, Sonny Simmons, John Tchicai, Bern Nix, Jim Nolet, Joe McPhee, Vinny Golia, Van Manakas, Greg Bendian, Carter Jefferson, Charles Gayle, and Marilyn Crispell. He brings a unique touch to the French Cabaret repertoire.

They will be at:

The Flea Market Café & Restaurant
131 Ave. A (Tompkins Square) NYC

This is a good traditional French Bistro
Price Range: Moderate
The Soupe à l'oignon is delicious (almost as good as mine!)
The steak frites genuine
& do not miss the Mousse au Chocolat 10/10

The poet: always in partibus infidelium — Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>
[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

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131. **maureen**
Re: Help for a teacher.
Thu 8 Dec 2005

Jennifer, It would be a shame (I think) to lose all your benefits and salary. Couldn't you look for a better situation/school now that there is no such thing as seniority transfers?

Maureen Robins

on 12/8/05 12:50 PM, reJennifer Bartlett at [REDACTED] wrote:

A kind person advised me to write more about myself re: needing advice on getting an adjunct position. I have three degrees - an BA in English from UNM, an MFA in poetry from Vermont College, and an MA in English with an emphasis in teaching English from Brooklyn College. I have taught English in high school for five years, and am more than willing to teach composition, although poetry would be great.

Jennifer B.

Is your PC infected? Get a FREE online computer virus scan from McAfee® Security. <http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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132. **Kristine Leja**

Book Release for SWELTER by Elise Ficarra - Friday, Dec. 9

Thu 8 Dec 2005

Please join 14 Hills Press as we celebrate the release of SWELTER by Elise Ficarra. Friday, December 9, 2005 @ 7pm

The Make-Out Room
3225 22nd St, @ Mission St.

Swelter by Elise Ficarra
Chapbook Release Reading
with guest reader Robin Romm

Join us in celebrating the release of the chapbook Swelter that is:

"Exploratory in form yet ultimately grounded in, and devoted to, everyday experience. Elise Ficarra's Swelter seeks to rescue the lyric during the latest war's assault on our senses." -Brian Henry

"Where words foreshadow and mirror each other in Elise Ficarra's Swelter, where we apprehend their correspondences, our re-reading is always a first reading--startling--as of a poem which can be inhabited in multiple dimensions at once." -Benjamin Hollander

"These brilliant and engaging poems do double time as the world's most innovative and advanced Ouija board." -Stacy Doris

About the Author:

Elise Ficarra's work has appeared in Bird Dog, Commonweal, Fourteen Hills, Small Town, Transfer and other journals. She was awarded the Academy of

American Poets Harold Taylor College Prize in 2004. She is a contributor to Hinge a BOAS anthology of eight Bay Area experimental women writers (Crack Press, 2002). Her first chapbook, *Onslaught Beings*, was made in 2002. She lives in San Francisco where she has worked for a number of years as the business manager of The Poetry Center and American Poetry Archives.

Robin Romm's collection of stories, *The Tilt*, won last year's Michael Rubin Chapbook Award from San Francisco State University. Her short fiction has appeared (or is forthcoming) in many national magazines including *Tin House*, *One-Story*, *Threepenny Review*, *Nimrod*, and *The Portland Review*. She teaches at Laney College, The Writing Salon, and San Francisco State University. She'll be a MacDowell Fellow in spring 2006.

Visit www.14hills.net for more information.

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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133. **Simon DeDeo**

rhubarb updates

Thu 8 Dec 2005

Hello all --

Three updates on rhubarb is susan; poems by Eugene Ostashevsky, Kathryn Tabb and Jenna Coughlin (the latter two as part of 3 from U of C.)

<http://rhubarbissusan.blogspot.com/>

<http://rhubarbissusan.blogspot.com/2005/12/eugene-ostashevsky-dj-spinoza-fights.html> <http://rhubarbissusan.blogspot.com/2005/12/kathryn-tabb-taming-school.html> <http://rhubarbissusan.blogspot.com/2005/12/jenna-coughlin-reaper.html>

Do drop by, check it out, and stay warm!

ALSO: please don't forget the rhubarb fundraiser; buy your holiday gifts from Powell's by following this link:

<http://www.powells.com/?&PID=29813>

and fifteen percent of your purchase price will be donated to the FCNL, working for peace in America and abroad. More details on that here:

<http://rhubarbissusan.blogspot.com/2005/11/blog-within-blog-fundraiser.html>

Yours,

Simon

--

Feynman i ptitza -- bol'shie druz'ia

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134. **Stephen Vincent**
"Pentagon.mil" question

Thu 8 Dec 2005

Just as a paranoid point of curiosity - at least for those working in the Blogosphere (and perhaps elsewhere) along with "Sitemeter" - have people been getting 'hits' from "pentagon.mil". This one just appeared on my Sitemeter within a day after I posted a London Independent article on the Pinter Nobel Prize speech as well as - on a couple of listservs (including this one) - I posted the letter from the Mexican artist who got banished from the USA for his collaboration with a USA artist on video game about Mexican/USA border issues.

It might just be the rare poet working in the Pentagon with a spare moment to do a little R&R on my blog, and possibly others. I would think, anyone doing serious Government/Military surveillance would have a 'pen' name rather than "Pentagon.mil" as an identifier. But it may be an 'implied threat' to speech that makes the use of the moniker more effective.

If interested in a timely piece on surveillance - as well as more malignant forms of state intervention - I suggest an article in this month's ART Forum's "Book Forum" magazine on Richard Wright's years in Paris until his, perhaps, mysterious premature death (1946 - 1960). Even though an ex-Member and open critic of the Communist Party, he was constantly trailed by agents (from the McCarthy Senate Committee, among several others) the most haunting image in the essay is that of David Shein - who worked with Roy Cohn and McCarthy - 'visiting' Wright in his Paris apartment (who was meeting with Chester Himes, the novelist and fellow expatriate, at the same time). Shein tried to threaten and insist that Wright and Himes snitch on former members and their associates in the Party. They, of course, refused. Compounding Wright's situation were the spies that followed him everywhere, easy to identify because many of these so called 'informants' were African-Americans.

The penetration of surveillance and the distrust that it created in Wright's Paris are not a pretty site to imagine for any writer or artist who goes public with criticism of this country's leaders policies, actions and politics.

Interestingly enough the Senate is about to vote on the extension of the Patriot Act for another four years - that's through the next Presidential Election folks!

Stephen V

Blog: <http://stephenvincent.net/blog/>

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135. **Simon DeDeo**

pentagon.mil

Thu 8 Dec 2005

I wouldn't worry about it. I get the occasional .mil hit, although usually the military uses proxies -- i.e., all web requests bounce via a few centralized machines. Why they do this I don't know -- either to provide privacy for the browsers, or to allow for simpler monitoring of the reading habits of their employees.

When I contributed to a political blog a few years ago, I noticed a far greater number of .mil hits. My guess is that there is really nothing nefarious going on: .mil people procrastinate and websurf just as much as anyone, .mil people with web access are likely to be well-educated and interested in literature, and there are all sorts of reasons why someone would end up at your blog.

Yours,

Simon

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136. **Steve Dalachinsky**

Re: FW: live audio stream, December 10

Thu 8 Dec 2005

great book

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137. **Steve Dalachinsky**

Re: East Bay heads up

Thu 8 Dec 2005

dies music priject count?

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138. **Adam Fieled**

A Song for Lennon Day

Thu 8 Dec 2005

A Song for Lennon Day: December 8, 2005

He's the process right now in his singing—
a "tree in the ear".
He's transparent-voiced, you can hear through him.
Everybody everywhere knows the words,
no greater magic.
It's a rolling rock, a rocking roll,
gives deep reasons for highness,
high reasons for deepness, said "you go" to me.

He's the process right now in his being—
"conversant with transformation".
He's not bigger than Jesus but better,
nearer in history to our quandaries,
closer in victory to our heart-strings,
affecting catharses,
pity & terror coming together.

Yahoo! Shopping
Find Great Deals on Holiday Gifts at Yahoo! Shopping

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139. **Jonathan Penton**

Re: Wiki

Fri 9 Dec 2005

Hi Chris,

You responded to offers of information from a "cranky" place, and I ramped that up to a foolishly "cranky" level: vastly overreacting to your crankiness. For that, I apologize.

I would also like to say: a few months ago, I was complaining about the degradation of the list, and in my opinion: it has more-or-less fully recovered. Discussion is lively, and generally more civilized than I.

Anyway, a mailing list is not the best place for giving out factual answers. It is the best place for the discussion of opinions. Since you didn't know what a wiki was, it seemed pointless to give you my opinions on wiki technology. But, I will now. It is my opinion that, on a discussion group such as this, the majority opinion will always receive the most attention, regardless of whether or not it is the most educated opinion. That's not anyone's fault. It's inherent to the format. When we are discussing future events, such as the direction of poetry, that's fine and dandy. When we're discussing word definitions (except in highly specialized and abstract cases, such as the word VISPO), it's generally shite. A web

page (or book) by an acknowledged expert is the place to go. Wikis, on the other hand, are ideal for consensus-building. Whereas a mailing list naturally gravitates towards majority opinion, a wiki naturally gravitates towards compromise. For an outstanding example, I suggest you check out the entry in Wikipedia.org for "Amiri Baraka." Each entry on Wikipedia has a link called "discussion" that allows you to read the comments of those who worked on the entry. A few months ago, when I read the notes on Baraka, they were a beautiful example of people with extremely disparate views working together, in good faith, to write a description of Baraka that included a respectful presentation of the facts, along with the many diverse opinions the man has inspired. They weren't terribly close to a final draft, when I last read the notes, but they were behaving with a dignity and sense of manners that I'd never seen in regards to Baraka's controversies. To the degree that wiki technology facilitates such behavior, it has (at least one) clearly defined and legitimate purpose.

I'm not a wiki administrator. I would be inclined to use a group blog for communal writing. Wikis, however, are more easily searched and cross-referenced by subject and keyword, so if that's relevant, a wiki is a little easier on the site designer.

Hope that helps,

--

Jonathan Penton

<http://www.unlikelystories.org>

Chris Stroffolino wrote:

Jonathan---

You may be right, but my point was not to single out your email nor to come out against "accuracy" and "factual answers"

It was seeing the offhanded easy way Joel had with that word WIKI (in this sentence)--

as part of that are

assembling a wiki to coordinate the communal writing, editing and critique of the assembled materials.

And---not even knowing it was a computer-related term. But even if I did know that it was a computer-related term, I still wouldn't know how specifically this particular Wiki would coordinate communal writing, etc.

*So I guess I was conflating two of my ignorances,
like if someone didn't know the term "JAZZ COMBO"
and read the sentence, "we are assembling a JAZZ COMBO to coordinate
the communal composing, playing and recording of the assembled materials"
one might still be rather confused even if one looked up the word
JAZZ COMBO or listened to all the Bix or Louis or Bird or Pres, etc.*

*The question still remains for me---how can a wiki assemble the communal
writing, and more specifically how would Joel's or anybody else who might
want to do something involving a wiki. Sure, to use my analogy, the "Jazz
combo" is a template (or platonic essence?) that would be worth talking about
and I suppose our link does a good job of that---
but would it really have been so hard for people to apply their own ideas
of this concept to be put into practice in the here and now*

*Like there might be a significant difference
between*

1) "What does a JAZZ COMBO (or WIKI) do?"

and

2) "What does YOUR Jazz combo (or wiki) do?"

*In answering the second, someone might then say---"well, it's not really a
JAZZ combo because there's a harpsichord rather than a saxophone" or
"because the music you play sounds more like what I call country&western
than jazz"*

*And this could be an interesting conversation, and not mere "poetic license"
but actually rather informative and even factual.*

Thank you for your time....

Chris

From: Jonathan Penton <[REDACTED]>

To: [REDACTED]

Subject: Re: Wiki

Date: Tue, Dec 6, 2005, 10:01 PM

Accuracy. It's a Satanic plot. From now on, when giving factual answers to questions, let us not refer to experts, but use poetic license.

Lesson learned,

--

Jonathan Penton

<http://www.unlikelystories.org>

Murat Nemet-Nejat wrote:

This must be the internet version of form letters; form answers.

Ciao,

Murat

In a message dated 12/06/05 8:15:15 PM, [REDACTED] writes:

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably one of the factors.

Sorry if I sound cranky--

Chris

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140. **Susan Webster Schultz**

new Tinfish chapbook by Kim Hyesoon, translated by Don Mee Choi

Fri 9 Dec 2005

Please distribute this message far and wide!

I'm pleased to announce publication of *_When the Plug Gets Unplugged_*, by Kim Hyesoon, translated by Don Mee Choi. Kim Hyesoon is one of the most prominent poets in South Korea, and Don Mee Choi lives in Seattle where she translates the work of Korean women poets. Chapbook design by Mike Cueva.

These are poems about rats, spoken by rats. From "This Night":

A rat
devours a sleeping white rabbit
Dark blood spills out of the rabbit cage
A rat devours a piglet that has fallen into a pot of porridge

. . .

A rat devours the new baby in the cradle
Mommy has gone to the restaurant to wash dishes
A rat slips in and out of a freshly buried corpse

Anyone who gets this message can buy the chapbook for \$8 from Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744.

Now at the printer is Barbara Jane Reyes's much anticipated volume, *_Poeta en San Francisco_*, so stay posted.

aloha, Susan, Tinfish Editor

PS Remember that rat books make fine holiday gifts.

Susan M. Schultz
Professor
Department of English

University of Hawai`i-Manoa
Honolulu, HI 96822

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141. **Michael Kelleher**
OlsonNow Updates

Fri 9 Dec 2005

on the blog:

Jonathan Skinner/Response to Charles Stein's first post

Charles Stein/Archaeology of Morning 2

Murat Nemet-Nejat/Repsonse to Saturday's Event

<http://olsonnow.blogspot.com/>

also:

Don Byrd responds to Ron Silliman's review of OlsonNow on Silliman's Blog
(scroll down to yesterday's post):

<http://ronsilliman.blogspot.com>

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142. **Bill Marsh**
Re: drummer seeks musicians to play wiki

Fri 9 Dec 2005

Chris,

wow, thanks for the thoughts. I think you raise a little of great questions, and since a discussion of this sort is by definition bogged down in big issues, questions, and generalizations, it's probably best NOT served up in writing -- something to talk about and mull over, in other words.

I'll add two items which occurred to me while reading your response. I came across a couple articles recently that lend some empirical weight to this thread -- one describing some new "root" software that Sony either is going to or recently has added to its production CDs that effectively make it impossible (and potentially destructive, if I got it right) to copy them. This would be the latest in efforts to redesign the delivery hardware to make duplication of this and other kinds difficult, and I don't know how well it has or could succeed in the age of hackers, crackers, and lingering "use" rights, but the battle goes on. Let's keep in mind that broadcast rights were sold like property in the early 20th century, out of thin air, literally, and taken away from individual and community-based radio broadcasters -- and that itself a logical outgrowth of artificially rarifying

"free" spaces for profit. There's rarely been much tolerance for free-range culture production.

The other article was about video gaming and it claimed that now Americans (read USers) now spend more on video games than on movies -- not surprising, maybe -- and obviously a sign that the "mass" medium of choice is shifting, as it had before from radio, to tv, to film, to video, etc. This has prompted folks like Spielberg, if I remember right, to urge a class of USC designers to put more "character" and "narrative" into their games (voice of the old guard, naturally). The author of the article rightly points out that the thrill of games (from Pong [which I loved as a teenager!] to Grand Theft Auto) is less in narrative than certain forms of inter-activity. Also makes the interesting point that most games are about dying (to survive the last level is to "master" the game and put it behind you), which may teach something about death that movies can't/don't -- especially out of Hwood.

This lends support to what you say, perhaps, about atomization and walling off desire-addicted individuals and the eradication of the public sphere, etc., but without posing as an apologist I would also suggest that there are forms of interaction in micro-media (like games, the web, My Space, and oh goodness, wikis) that may promote community development in a way that mass-hypodermic models (film, TV) don't. Obviously there are also issues of "reading" (books, that is) that are raised here -- but, to kind of ball it all up, what's intriguing and frustrating about it all, for me, is that there certainly are changes underway in many if not all of the media/communication models (networks, infrastructures, production, etc.) that make it hard to "get a sense" of where the song, the artist, the poet, the book, the album, the image, the art, the creativity, etc., "resides" in all this. To me this is good and bad -- bad in so far as Sony and Viacom and Time-Warner and Disney and other newly "liberated" content providers can, under certain conditions laid gloriously by Reagan and his surviving knights, rewrite the book on what it means to be a cultural actor (producer and receiver) in the 21st century -- good in so far as the same technologies (and techniques, practices) that squeeze the pipeline also make it possible to jam these very efforts and redirect flows.

Finally, I think to have faith in any form of "mass" medium as somehow tolerant (then, now, or in the future) of any kind of activity, popular or otherwise, misses the point that industry is only tolerant of what sells and is constantly seeking out the newer models and delivery gadgets to maximize sales. I find eclectic music everywhere on the web, which doesn't mean that I don't have trouble paying for it or getting it in a decent format. I'm also finding really fun old LPs at the Salvation Army, and these days that's all I listen to.

The activist stance might be either that we reject outright and seek out if not more primitive at least more sustainable forms of interaction, production, etc. (all over the pages of The Fifth Estate, for example), and I agree with that stance to a point. One other approach might be to interfere, break, and "jam" the latest efforts of capital to colonize all spaces and minds (AdBusters, maybe, which I teach regularly, culture jammers, Hactivism, etc.), and this too I find appealing. Meanwhile, I think it's okay to be both "lost" and frustrated and keenly "aware" of what's going on -- part responsible consumer, part communitarian, part anarchist -- cuz in the end I think there's something to be gained in "using" what's available to sustainable ends, conscious of course of how that use is also a particular drain on a broad range of resources. So, with Joel for example and the FS collective, we use the tool, as Joel put it, as far as we need it -- but the goal is production, learning, community, and cheap textbooks, NOT proffering a slick front for more commodities.

Thanks,

Bill

On Dec 8, 2005, at 4:03 PM, Chris Stroffolino wrote:

Hi Bill---

Thanks for writing--I think the crisis with underfunded schools and artist

and entertainment types are very intertwined.

Obviously, I'm somewhat ambivalent about the "new technology"---

(for instance, there was that satire in The Onion a few months back about

the guy who finally broke down after 10 years and got a cell phone which he used to call up NPR from his car to decry the "loss of public spaces"---they got it down kinda brilliantly)

So yes sure I have to avoid the temptation to champion

"primitive" luddite, or whatever else I may invoke as theories of "cultural decay" and be, uh,

"nostalgic for a time before i was even born"

For looking at larger issues like the way the car and TV (more so than radio, I'd say--though to some extent TV was an "extension" of the radio)

changed cultural life in America---and how the changes, after a brief, and exciting transitional period, have now become normalized, and now seeing the web similarly normalized for many teens, it tends to render obsolete many identity-forming "standards" a previous generation may still appeal to.

For instance, in the mass-media of recorded music, there has been, along with the rise of the CD, the "death of the single," and the marginalization of the more autonomous (relatively speaking) "personality DJ" on the radio. The implications of this are too broad to go into here (and probably of not the most interest to a poetics list)---but people who grew up accepting these primary modes of cultural reproduction in that sphere find themselves groping to try to understand what exactly has replaced them (and many are fumbling around the web, etc).

Now, if one thinks (however "subjectively") that these older modes enabled a more vital cultural dialogue---as the baby boomer generation cultural critics are often fond of doing--that the art that was "allowed" to be more popular "once upon a time" was actually "better"---and that the mode of production enabled that. Not just because one could have a hit single with raw (CHEAPLY PRODUCED!) garage rock in 1966, but also because the single was less bulky than an album, or, later, people "UPGRADING THEIR ALBUM COLLECTIONS to CDS"---to, in effect, reify and rigidify a certain CANON you might say. Consumers in the 80s/90s became way more encouraged to "upgrade" their old album collections (bonus tracks were thrown in for the skeptics) than check out newer things. And there was more of a PROFIT margin for the record companies in doing this. The switch from singles to albums that took place in "pop music" in the 60s also became progressively more normalized, even as the "art rock" thing went back to the older mode of an album largely being a few "hits" with a good deal of "filler" (as in early motown albums), but in 1965, you didn't HAVE to get the album. By 1995, you did---and so "consumers" tried to subvert this with napster and such.

Anyway, similarly with schools---basically ever since brown v. board of education allegedly desegregated public schools, there have been attempts to de-fund public schools, although it took awhile for this movement to gain steam---the "reagan revolution" "school vouchers" etc. The analogy

with the
"music biz" (above) is only partially explained by
racism--Privitization
ends up becoming the bastard child of the Great Society when it comes
to
"higher education." The FLOWERING of "higher education" in the late 60s
through the 80s, in which colleges were largely opened up to lower
class
whites, women, and "minorities" more than ever before at first, like
the
so-called DEMOCRATIZATION that pop-top 40 radio allowed around that
same
time, at first had great liberating potential. But soon, after the
late 70s
"student-loan" act (which allowed or maybe even "forced" the prices of
colleges to go up), and people with BAs and MAs and even Ph.Ds now
flooded
the "marketplace" and the degrees became devalued (for many, an MA in
1990
was somewhat analogous to a highschool degree in 1960)---meaning
access to
the means of cultural production for both became equally limited.

When I say "cultural malaise" then, I don't mean that there isn't as
much
GREAT STUFF being produced today, whether intellectually, artistically
or
in the entertainment industry, but that it does seem, empirically, much
more difficult for people to find it or to be heard as the mass media
has
a much smaller tolerance for eclecticism and difference than it once
did.
Conspiracy theories can come in handy here, but of course it's probably
better to not let the question rest with "what went wrong" but rather
try
to figure out how this can be "subverted" or at least "changed". So, I
keep
coming up with quotes like "if a fool persists in his folly" or "I will
never cease from menta fight"---but it can't be purely MENTAL, can it?
At least not for me. Like what does the desire, and frankly, NEED, to
shake
things up---without losing a sense a fun--mean today? What can it mean
today? Working one-on-one, seeking out individuals on, say, MYSPACE
may not
be the most efficient way of trying to build a network or coalition in
the
absence of vital local culture, or the absence of a "national
promotional

campaign" that allegedly understands the proper rules and is too often (whether in the field of books, music, teaching, etc) a form of censorship based on credentials and a fear of risk-taking. But it's definitely better than just sitting at home, or with a few friends at a bar, resigning ourselves to not being heard, which, for me, is ultimately a kind of selfish fear of GIVING--not that I want to go too far into the "death or glory" thing. I mean I like to QUIP and make fun of (almost to the point of discrediting) say Ezra Pound for saying he lost his center trying to fight the world, but the "cultural malaise" of which I speak is ONE with the idea of living in one of the RICHEST countries in the world and in which people whose city was destroyed by a hurricane are offered little to no help whatsoever. A Basic helplessness in part because the MEDIATORS have once again become more like WALLS than BRIDGES---despite some hopes after the salves were "freed" that there could be "social progress."

It's precisely the myth of "social progress" that has engendered the reversion! Unfortunately, the web, like "upward mobility" promised by "white collar" jobs (and the myth of college), as well as the "revolutions" in the mode of productions in the entertainment industry, has based so much of its "aura" on such a myth of social progress, and even if it's ULTIMATELY not any worse than previous modes, it certainly isn't SOCIAL progress, at least not in and of itself. A tool perhaps, yes---but at what cost?

Okay, blah blah, Chris

From: Bill Marsh <[REDACTED]>
To: [REDACTED]
Subject: Re: drummer seeks musicians to play wiki
Date: Wed, Dec 7, 2005, 1:30 PM

chris,

i think boring school curricula is a better explanation for attention deficit

but seriously, i'm wondering where you see or experience this "cultural malaise" -- the bad thing about 'new technology' i think is definitely "having to learn" it but i see this as more of a problem for underfunded schools having to meet NCLB standards than for artist and entertainment types looking for new stimuli.

but in writing, publishing, for example, the museum is filled with bundles of high-tech tricks (techniques and practices and such) that writers, editors, publishers have had to learn in order to make it work the way we see it regularly w/o benefit of anything new to the 90s and 00s. a lot of that work has gone backstage to be sure, but it takes time/money/ resources all the same. what did it take, for example, to get invited to this poetics table and pick up a fork?

i'd love to have some of those mix-tapes, by the way. i'm giving my kids my old 4-track recorder so they can see what it looks like for sound to go somewhere.

*cheers,
bill*

On Dec 7, 2005, at 2:52 PM, Chris Stroffolino wrote:

Thanks Joel (and Jerrold and Catherine and others) for explaining this--

It's still confusing to me, but it just takes a while for these things to sink in (learn by doing, etc). So, thank you for your continued patience with me on this---

In other news, I can't even make mix-tapes for friends anymore coz everybody does the CD-burn thing. I know I shouldn't waste energy complaining about all this stuff, but sometimes I wonder if it's not accidental that
1) the rise of "attention deficit syndrome" parallels the rise of various new technologies in the 90s and 00s
2) a kind of cultural malaise in terms of creativity that many people feel

in many of the arts (and entertainment 'fields') doesn't somehow relate to the acceleration of having to learn new tricks technologically just to not "fall behind" and be "invited to the table"

the computer people take more than just money off of us...?

Just wonderin'

Chris

*From: "j. kuszai" <[REDACTED]>
To: [REDACTED]
Subject: drummer seeks musicians to play wiki
Date: Wed, Dec 7, 2005, 4:51 AM*

Chris-- thanks, I appreciate what you are saying, even if I find that you "prefer not" to fill in some basics yourself by clicking on some links is a little odd, no eccentric. Goodness! You could make this a lot easier, my friend! I'm new to these things too, am not an advocate nor a futurist... I see it as a very simple and practical tool for doing something that might be done. My comment about wiki building was offhanded, and I'm sorry if it was too opaque, etc.--

It would be interesting to read a history of the desire for communal writing machines. I think of some of the performative ones that were in use in Albany, and places like UT Austin, with people like John Slatin, others, but of course I know it predates that to be sure... and being scared about provoking another attack of the auto-renga, I'll just line up behind the auto-thieves, who may see value in a particular model car, but are not necessarily interested in "promoting" it...

That said, here is an example, about what is so great about the wiki:

When you add a double bracket around something, it automatically becomes a link. There is nothing at that link (no page) until someone visits it and starts typing. When saved, it becomes a page. So, if I type, [[Chris Stroffolino]] in a wiki page, then save it, then click on it, then type your bio, etc., then save it, suddenly

there is a page saved called "Chris_Stroffolino" and so forth.
There

are other ways to link, etc., especially to pages outside a wiki (note that that Chris_Stroffolino page would be "inside" the wiki, that is, saved in the database files on the server). Or something like that. I'm not really all that interested in that part, but just trying to make use of it, understand enough to do what I want to do...

Other features: each page has a "discussion" or "talk" page, which allows commentary about a page to live with, or behind, or next to, a

"visible" page-- If you would visit Wikipedia and check out the "talk" -- you'll find the enormously significant ways in which discussion accompanies editing and writing of pages. Look at a controversial topic (Scooter Libby-related debates about balance and objectivity, for example, were fascinating, though I've not looked since for some time now) and you'll see what I mean...

Compare the way that "Wikipedia" organizes content and the way that the "Urban Dictionary" does, especially for words with multiple-user entries (while nephz has one jaun has many and many spellings) -- the

difference between these two -- with Wikipedia working with disambiguation, the U.D. organizes them, by compiling the differences, not rectifying their meanings. While both have value, the structural possibilities offered by wiki are preferable for me in

what I'm trying to do, what I want to use it for...

What else? It's easy to keep track and see what changes have been made; you can have a page contact you by email when it's updated (tracking), etc. and of course it's easy to lock-down pages as they're now doing at Wikipedia; a disappointing result. (They're also now talking about printing books, so I wonder how they plan to do that in terms of the community of labor that went into developing those pages)

And there is more, but this is starting to sound like an infomercial for wiki culture. Dan Weinstein, Ken Sherwood and I will be presenting a panel at Louisville XX Century Lit Conference, and this is going to come up as Dan is the person who introduced me to wikis. Ken will be talking about audio and podcasting, and I'll be presenting my work on this kind of thing, though refracted through subcultural theory and council communism and a proposal for the systematic hausmanization of the poetics list...

Frankly, I'm shocked that given our ability to communicate, we

aren't
more "organized" than we might be. Our channels are fragmented, our
interests atomized. I'm publishing my books but for WHAT? Perhaps
I'm
just swooning having seen Julie Herrada's awesome exhibit at UofM on
the 100th anniversary of the IWW and thinking now about all the
stuff
we need to do to think through what the '56 Hungarian uprising might
mean for us 50 years later. I'm embarrassed to have gotten less
done,
to have been more involved in what other people are doing, looking
around and seeing all the rhetorical flourish but very little of
substance in the way of material something. Look around, what
institutions have we built? And not to be "pro-institution" But...
And if we were going to build an institution, one that might
threaten
the viability of at least one wasteful, bullshit-producing
corporation, why wouldn't we?

Sorry to go on so long-- I now have to run to a day of student
conferencing, but I'm happy to continue this somewhere, so keep in
touch--

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143. **David A. Kirschenbaum**
Poets House Holiday Book Sale
Fri 9 Dec 2005

hi all,

if you're in new york city and you've never been to this (or like me want to
check it out again), the poets house annual holiday book sale is today, friday,
11 a.m.-7 p.m., and sat. 11 a.m.-4 p.m. it's a great place to pick up new poetry
books pretty cheap, just in time for the holidays.

Poets House
72 Spring Street

<http://www.poetshouse.org/librarysale.htm>

best,
david

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144. **Stephen Vincent**

David Antin / George Oppen Lecture Report

Fri 9 Dec 2005

Just a moment to praise David Antin's talk on George Oppen last night at the SF State Poetry Center's annual Oppen Lecture. T'was a beauty with David making his 'tell-tale' circumventions in and out of Oppen's work into the contemporary & back to the originating circumstances of George's life & work. Not, what's the word 'hagiographic', platter/patter of praise. Hardly. Hard on George's penchant for writing lyrics - using Mary Oppen as muse and pulse-point - for avoiding contact with the details/conflicts/challenges of their actual lives. Yet, in praise of the work, the chiseled craft of a Oppen's work with words - much in the way of his trade as a carpenter - the look for ways to make things fit, a metaphysician in search of 'truth' - struggling to take the 'dis' out of discomfiture, the quest, even if unlikely, to 'true-up the joints.' The voice of an aristocrat who never confused his relationship, involvement and dedication to issues of labor, power and politics as a false "I am one of you" identification. Though he worked as a laborer, Oppen as an "outsider" within.

I don't want to falsely reduce a talk with much more complexity. Antin the younger by 15 years, as well as a long time friend. The way Oppen always appeared elder by years to any us! & Antin posing Oppen's attentions as a foil to the present. Where does one, a poet, make language occur in a political sense when it's of no unique use to make a poem of outrage at, say, the Iraq war. That's too obvious. Again, Antin in a wonderful aside about the toxicity of words, such as, for example, the word "rendition" - how for so many years it was used to identify a contemporary singer's revisit to a older song (a standard), and where now 'rendition' has been made toxic - the 'return' for the accused terrorist = no return home at all, without over elaborating the obvious.

How Oppen was looking for clean words, 'copper without rust' as he once dreamed, and woke up to discover the word "Oppen" in "copper.'

In a time where the 'toxic' appears to define the centrality of the globe's political, etc. climate, Antin's talk was a clarifying, human treat.

Eventually the Poetry Center's Archives will have this all on tape.

Stephen Vincent

<http://stephenvincent.net/blog/>

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145. **C Daly**

Re: drummer seeks musicians to play wiki

Fri 9 Dec 2005

I would like to point out some of the ramifications of fun facts like more money spent on video games than movies:

may be true, but is that movies in the theatre? more money is spent on DVDs than movies in the theatre

rights and residuals were renegotiated in the change from video tapes to DVDs, meaning the studios make some money from DVDs that talent used to make from the other formats (DVDs are EVEN MORE profitable than movies)

teenage boys are the hot market; although this used to be 18-24, about ten? years ago it became 14-18, and now it is really 10-14, thus no surprise that the majority of movies are made for teenage boys, as are most video games, but "video games make more money than movies" tends to create a vicious circle, where video games of course appeal to young boys, and then no movies are made which don't compete with video games

we have a LOT of movies that are springing from video games & anime, and the game companies are starting to recruit screenwriters to 1) make scripts from the games, 2) to write the game, and then the script, 3) write funny games, presumably with a lot of fart jokes (almost all I remember from seventh grade are Jim Beal's telling fart jokes and his ability to turn his eyelids inside out and blink).

a LOT of books published now (I've been getting several review copies a week from one company -- the female characters are all vampires) are novelizations of video games -- they're serials! -- as opposed to novelizations of movies, which don't sell as well, and aren't serials

while the point about death is interesting, I think it might be even more interesting to pursue that point -- to what extent are kids prepared for soldiering by the culture at large? I don't mean shooting games and armaments, although of course the DoD / entertainment industry collaborative gaming entity is headquartered here. I mean learning about concepts like nationalization, racism, hate crime, etc. where one realizes one is a "them" for a large number of people, to be prepared to defend to the death, general preparation for random death, to believe very strongly in a cause and back that belief with violent action, etc. etc. -- in other words, are games appealing to kids as a result of this effect rather than causing it.

twenty five years ago, video games and computers were appealing mostly to young boys who didn't have much socialization; I see a turn to interactivity (games, internet) from inescapable narrative (movies) as positive

let's not forget Clinton's embrace of the V Chip and Tipper Gore's censorship of music; the desire to sanitize content for the target population of all the content only increases the desire of that population to get full & complete information, leaving them an easy market for products; the technologies for censorship and prevention of dissemination to protect rights are the same; the purported impulses of the vague "parent voter" are easily manipulated by corporations to support their increasing control of cultural production, even if they only pay lip service to true convergence.

Catherine Daly



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146. **Camille Martin**
new orleans levee failures: graphic

Fri 9 Dec 2005

for anyone interested in the various levels of flooding in new orleans and the multiple breaches of the levee system, the following map is very helpful . . . it shows the enormous scope and severity of the flooding across large portions of the city:

<http://www.nola.com/images/hp/breachedlevees120805.pdf>

camille

camille martin

156 brandon avenue, #403

toronto, on m6h 2e4



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147. **Michael Kelleher**
OlsonNow Docs Update

Fri 9 Dec 2005

on the documents page:

Anne Waldman/Feminafest:Olson

This piece caused quite a stir at the event in New York and we hope it will provoke the much needed discussion it proposes. Read this alongside Ammiel Alcalay's "What to Whom."

also on the docs page:

Don Byrd/ Curriculum for the Conning of the New Polis (Olson Now!)

<http://epc.buffalo.edu/authors/olson/blog/>

the blog:

<http://olsonnow.blogspot.com/>

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148. **j. kuszai**

New: Fran Shor, "Bush League Spectacles"

Fri 9 Dec 2005

Now Available:

Bush-League Spectacles: Empire, Politics, and Culture in Bushwhacked America

By Fran Shor

Factory School Public Intermedia

ISBN: 0-9711863-7-5

\$13.00

Available from Small Press Distribution (www.spdbooks.org)

<http://spdbooks.org/Details.asp?BookID=0971186375>

"In the aftermath of 9/11, many of us looked to the Internet for the desperately needed analysis that was pushed out of the corporate media, and it's there that we found writers such as Fran Shor. Combining an academic's careful research and a political activist's quest for justice, Shor speaks plainly and speaks with passion in these essays that analyze the political and cultural crisis of the contemporary United States."

—Robert Jensen, journalism professor, University of Texas at Austin Author of *Citizens of the Empire: The Struggle to Claim Our Humanity*

"What Fran Shor writes is highly reasonable, insightful, informative, and disturbing. He doesn't overstate or minimize. He offers key facts and cogent analysis. He assesses a wide range of spectacles, in our midst and far away, pointing out how some disparate events are apt to be related. Shor really helps us to understand how we got into the current mess and what might be done to create a much more humane future. He encourages us to leave illusions behind and get on with confronting grim realities of this era."

—Norman Solomon, syndicated columnist

Author of *War Made Easy: How Presidents and Pundits Keep Spinning Us to Death*

Discounted copies available: <http://factoryschool.org/pubs/order.html>

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149. **Murat Nemet-Nejat**

Re: Wiki

Fri 9 Dec 2005

Jonathan,

*on a
discussion group such as this, the majority opinion will always receive
the most attention, regardless of whether or not it is the most educated
opinion.*

The subject which receives the most attention on the list is the one to which there are most responses, whether pro or con. It does not relate directly to opinion.

*When we're discussing word definitions (except in highly
specialized and abstract cases, such as the word VISPO), it's generally
shit[e].*

Visual Poetry is not exactly a defined subject, but an idea in progress to which different points of view and practitioners may respond. Hopefully, as a result, the potentialities of the form/concept become "blurred, therefore, clearer." For me, a list is not a place where definitions are set and authorities assigned; but a playground of ideas -where they are kicked and bounced around. That's how ideas lose their definitions (virginities so to speak).

*Whereas
a mailing list naturally gravitates towards majority opinion,*

As I said, the list gravitates to discussion, not majority opinion, if rules do not prevent it.

*but
they were behaving with a dignity and sense of manners that I'd never
seen in regards to Baraka's controversies.*

Nor should you. Baraka is a pivotal writer who embodies ideological, racial, fault lines in our culture. The intense reactions both positive and negative his work arouses (as a Jew. a poet and a New Yorker I experience the contrary feelings) points to its relevance and relation to reality. When did "dignity and sense of manners" become the ideals of internet virtue anyway?

I do not want to become nostalgic about flaming, but...

Let me try to explain my difficulty with wiki, which when I first read and to this day confuse with kiwi. I think a lot of these new modes (starting with the innocence of blogs) are attempts to pull in new hits, an aspect of what used to be called "capitalistic competition." Their creative energy is driven by the same need as changing a commercial periodically.

When Chris refers to the discrepancy between the proliferation of these modes and the pace of his poetic/creative impulse (his exact words escape me), I think he was responding to the alien pace of this capitalist rhythm (capitalism as an infernal machine). Of course, Chris may correct me if I have misread him.

I think there is a tendency to treat too uncritically the totality of the internet as a medium. There is nothing "natural" about it (Jonathan, how many times did you used the word "natural" in your last post?). If the thinking of the last fifty years taught us anything, it is to look sceptically at the "mediasphere" (meta-meta-blogspheres?) to which we belong.

Ciao.

Murat

In a message dated 12/9/2005 1:27:49 AM Eastern Standard Time, Jonathan Penton <[REDACTED]> writes:

Hi Chris,

You responded to offers of information from a "cranky" place, and I ramped that up to a foolishly "cranky" level: vastly overreacting to your crankiness. For that, I apologize.

I would also like to say: a few months ago, I was complaining about the degradation of the list, and in my opinion: it has more-or-less fully recovered. Discussion is lively, and generally more civilized than I.

Anyway, a mailing list is not the best place for giving out factual answers. It is the best place for the discussion of opinions. Since you didn't know what a wiki was, it seemed pointless to give you my opinions on wiki technology. But, I will now. It is my opinion that, on a discussion group such as this, the majority opinion will always receive the most attention, regardless of whether or not it is the most educated opinion. That's not anyone's fault. It's inherent to the format. When we are discussing future events, such as the direction of poetry, that's fine and dandy. When we're discussing word definitions (except in highly specialized and abstract cases, such as the word VISPO), it's generally shite. A web page (or book) by an acknowledged expert is the place to go. Wikis, on the other hand, are ideal for consensus-building. Whereas a mailing list naturally gravitates towards majority opinion, a wiki naturally gravitates towards compromise. For an outstanding example, I suggest you check out the entry in Wikipedia.org for "Amiri Baraka." Each entry on Wikipedia has a link called "discussion" that allows you to read the comments of those who worked on the entry. A few months ago, when I read the notes on Baraka, they were a beautiful example of people with extremely disparate views working together, in good faith, to write a description of Baraka that included a respectful presentation of the facts, along with the many diverse opinions the man has inspired. They

weren't terribly close to a final draft, when I last read the notes, but they were behaving with a dignity and sense of manners that I'd never seen in regards to Baraka's controversies. To the degree that wiki technology facilitates such behavior, it has (at least one) clearly defined and legitimate purpose.

I'm not a wiki administrator. I would be inclined to use a group blog for communal writing. Wikis, however, are more easily searched and cross-referenced by subject and keyword, so if that's relevant, a wiki is a little easier on the site designer.

Hope that helps,

--

*Jonathan Penton
<http://www.unlikelystories.org>*

Chris Stroffolino wrote:

Jonathan---

You may be right, but my point was not to single out your email nor to come out against "accuracy" and "factual answers"

It was seeing the offhanded easy way Joel had with that word WIKI (in this sentence)--

as part of that are

assembling a wiki to coordinate the communal writing, editing and critique of the assembled materials.

And---not even knowing it was a computer-related term. But even if I did know that it was a computer-related term, I still wouldn't know how specifically this particular Wiki would coordinate communal writing, etc.

So I guess I was conflating two of my ignorances, like if someone didn't know the term "JAZZ COMBO" and read the sentence, "we are assembling a JAZZ COMBO to coordinate the communal composing, playing and recording of the assembled materials" one might still be rather confused even if one looked up the word JAZZ COMBO or listened to all the Bix or Louis or Bird or Pres, etc.

The question still remains for me---how can a wiki assemble the communal

writing, and more specifically how would Joel's or anybody else who might want to do something involving a wiki. Sure, to use my analogy, the "Jazz combo" is a template (or platonic essence?) that would be worth talking about and I suppose our link does a good job of that--- but would it really have been so hard for people to apply their own ideas of this concept to be put into practice in the here and now

Like there might be a significant difference between

1) "What does a JAZZ COMBO (or WIKI) do?"

and

2) "What does YOUR Jazz combo (or wiki) do?"

In answering the second, someone might then say---"well, it's not really a JAZZ combo because there's a harpsichord rather than a saxophone" or "because the music you play sounds more like what I call country&western than jazz"

And this could be an interesting conversation, and not mere "poetic license" but actually rather informative and even factual.

Thank you for your time....

Chris

From: Jonathan Penton <[REDACTED]>

To: [REDACTED]

Subject: Re: Wiki

Date: Tue, Dec 6, 2005, 10:01 PM

Accuracy. It's a Satanic plot. From now on, when giving factual answers

to questions, let us not refer to experts, but use poetic license.

Lesson learned,

--

Jonathan Penton

<http://www.unlikelystories.org>

Murat Nemet-Nejat wrote:

This must be the internet version of form letters; form answers.

Ciao,

Murat

In a message dated 12/06/05 8:15:15 PM, [REDACTED] writes:

I don't know---maybe it's just me, but it bums me out that I just ask a simple question and all I get in response are LINKS.

When people come up with their revisionist history of what went wrong with this list, that should probably one of the factors.

Sorry if I sound cranky--

Chris

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150. **Jonathan Penton**

Re: Wiki

Fri 9 Dec 2005

Murat Nemet-Nejat wrote:

Jonathan,

on a discussion group such as this, the majority opinion will always receive the most attention, regardless of whether or not it is the most educated opinion.

The subject which receives the most attention on the list is the one to which there are most responses, whether pro or con. It does not relate directly to opinion.

Right, but... the way to approach a given subject that will attract the most attention is the way that the majority approaches that subject.

When we're discussing word definitions (except in highly specialized and abstract cases, such as the word VISPO), it's generally shit[e].

Visual Poetry is not exactly a defined subject, but an idea in progress to which different points of view and practitioners may respond. Hopefully, as a result, the potentialities of the form/concept become "blurred, therefore, clearer." For me, a list is not a place where definitions are set and authorities assigned; but a playground of ideas -where they are kicked and bounced around. That's how ideas lose their definitions (virginities so to speak).

I concur wholeheartedly.

<snip call for incivility, it was delightful but I'm not sure what to do with it>

Let me try to explain my difficulty with wiki, which when I first read and to this day confuse with kiwi. I think a lot of these new modes (starting with the innocence of blogs) are attempts to pull in new hits, an aspect of what used to be called "capitalistic competition." Their creative energy is driven by the same need as changing a commercial periodically.

That's interesting. How is it that you believe a wiki generates more "hits" than a blog? Or a blog more than a simple HTML page?

When Chris refers to the discrepancy between the proliferation of these modes and the pace of his poetic/creative impulse (his exact words escape me), I think he was responding to the alien pace of this capitalist rhythm (capitalism as an infernal machine). Of course, Chris may correct me if I have misread him.

I think there is a tendency to treat too uncritically the totality of the internet as a medium. There is nothing "natural" about it (Jonathan, how many times did you use the word "natural" in your last post?). If the thinking of the last fifty years taught us anything, it is to look sceptically at the "mediasphere" (meta-meta-blogspheres?) to which we belong.

Ciao.

Murat

How is it uncritical to try to accurately, and factually, understand something?

I recommend the works of Chellis Glendinning for information on a neo-Luddite philosophy that is not technophobic. I assume you are using more "poetic license" when you claim that the Internet comes from hell, but I nonetheless promise you that it's only a tool, and therefore follows the laws of nature.

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

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151. **Megan Burns**

Re: new orleans levee failures: graphic

Fri 9 Dec 2005

Maybe someone should send this to Rush Limbaugh, so he can try to comprehend why all the displaced residents can't just find housing in the French Quarter (per his broadcast last week:

<http://www.nola.com/living/t-p/index.ssf?/base/living-5/1133765744242940.xml>

Megan Burns

-----Original Message-----

From: Camille Martin <[REDACTED]>

To: [REDACTED]

Sent: Fri, 9 Dec 2005 12:13:17 -0600

Subject: new orleans levee failures: graphic

for anyone interested in the various levels of flooding in new orleans and the multiple breaches of the levee system, the following map is very helpful . . . it shows the enormous scope and severity of the flooding across large portions of the city:

<http://www.nola.com/images/hp/breachedlevees120805.pdf>

camille

camille martin

156 brandon avenue, #403

toronto, on m6h 2e4



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152. **amy king**

He's worth every word...

Fri 9 Dec 2005

You can overhear through this door: www.amyking.org/blog

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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153. **amy king**

He's worth every word...

Fri 9 Dec 2005

You can overhear through this door: www.amyking.org/blog

.

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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154. **Jim Andrews**
net art in twenty years
Sat 10 Dec 2005

here's a shockwave sonic piece called 'granular synthesizer' by chris savage from manchester: <http://www.japanesefreeware.com/granular>

i know altavista permits sound search, like google, yahoo and altavista permit image search. in 'granular synthesizer', you type in the sound you want and 'granular synthesizer' retrieves it from the net and then processes and plays it in configurable ways. it creates an unusual perspective on common sounds, on what we hear, on the natural, the 'musical', the digital and 'art'.

it's an example of a type of net art that is becoming more widely practiced than it has been over the last ten years. 'granular synthesizer' lets the player type in what they want to hear, retrieves the sound, and also lets players store their wee creations on the net for others to hear. the ability to create works that retrieve and store all sorts of different types of information from all sorts of different information sources on the net is a bit easier than it once was (via languages like PHP and Actionscript) and, also, the data feeds are more numerous than they once were. altavista has video search now, and i see google has it in beta. google also supplies "API"s (application programming interfaces) which allow programmers to query the Google databases and retrieve search results. such APIs are more prevelant than they were. i gather Flickr also provides an API that will let programmers create applications that search and load Flickr images.

so what?

i think we're starting to see what net art will be in twenty years. it has been commonplace to say that net art works should take advantage of the properties of the internet in deeply artistic ways, ie, net art works should require a net connection and do very funky shit with that connection. the response to such a prescription has been understandably resistant. because it **is** a prescription, but also because it's been very tough to create such works and the data feeds have been relatively few.

there hasn't been a whole lot of net art that does very funky shit with the internet connection. most net art could as well be experienced on CD without a net connection. and, sure, that's net art. i am not out to argue that it isn't. but i do think that the edge of net art will continue to be strongly involved with trying to do funky shit with an internet connection. why? well, that's a crucial distinguishing characteristic of net art versus other types of art, and it's usually the case that the unique characteristics of a medium or a person or whatever are crucial to the entity's identity, to the key strengths and weaknesses.

being able to query and retrieve information from the net, in net art works, can potentially lend them greater relevance to the moment, and also give them greater range and scope as works of art and/or as intelligences of some sort. when we ourselves respond to the moment, we bring to it a vast sea of memory and experience, of possible interpretation and response. clearly the Internet has become a vast sea of memory, of text, image, sound, video, etc.

but how does one bring this information to bear in a relevant and exciting way to the moment?

it's starting to be the case that net art works at least have increasing access to the information stored on the internet. when we ourselves respond to the moment, we not only need access to our own memories, but we need to be able to search our memories for relevant information and bring those to bear on our response in a relevant way. that sort of intelligence seems a long way off concerning net art works.

however, you can sort of see that one of the more exciting directions of net art--including literary strains of net art--will be the funky shit it does with an internet connection concerning how it retrieves information/memory of many types from around the net and brings that to bear on the moment. we will glimpse an 'evolution' of approaches to art and intelligence through this work.

ja

<http://vispo.com>

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155. **Dan Wilcox**

Third Thursday Open Mic, Albany, NY: Matthew J. Spireng featured

Sat 10 Dec 2005

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets
at the Lark Street Bookshop
215 Lark Street, Albany, NY (near State St.)

Thursday, December 15, 2005
7:00 sign up; 7:30 start

Featured Poet: Matthew J. Spireng
& a special visit from the "Spirit of Poetry Christmas"

\$3.00 donation.

Your host: Dan Wilcox, every Third Thursday.

Spireng's full-length book manuscript "Out of Body" won the 2004 Bluestem Poetry Award and is forthcoming from Bluestem Press at Emporia State University. His chapbook "Encounters" was published in 2005 by Finishing Line Press and "Inspiration Point" won the 2000 Bright Hill Press Poetry Chapbook Competition and was published in 2002. Since 1990 more than 400 of his poems have appeared in magazines and anthologies across the United States. Spireng lives in Lomontville in rural Ulster County in the same house in which he lived as a child on the wooded acreage left from his father's farm.

Snowy Owl

by Matthew J. Spireng

Even here, thousands of miles
south of where it hatched,
it adapts for a while,
flashing at night from rooftop
to steeple and frightening
drunks who think an angel's
come to carry them home.
Ledges are cleared of pigeons
as it sates its hunger.
A stray dog finds heaven
in its bony cast.

(from "Inspiration Point")

###

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156. **Paul Catafago**

LAST CALL: MONUMENTAL POETRY FESTIVAL IN NYC DECEMBER 10

Sat 10 Dec 2005

To all you poets within the New York area, why don't you put your prejudices against The Outer Boroughs aside, realize that there are poetry events happening outside the radius of the Bowery Poetry Club and join us in this once in a life-time, earth-shattering and FREE celebration of poetry, diversity and while we are at it, life after September 11:

December 10th, Sat. 7 pm

The Third Queens International Poetry Festival

Master of Ceremonies: Carletta Joy Walker

Readings and Performances by:

Ali Jimale Ahmed, Diane Burns, Nicole Delgado, Luis Francia,

Daniela Gioseffi, Harlym 125, Pwu Jean Lee, John Lynch,
Ralph Nazareth, Myrna Nieves, Mario Susko, Pramila Venkateswaran, and
Ricardo Leon Pena Villa

Music by:

World Acclaimed African Griot Papa Susso

Afro-Cuban Drumming with David Gomez and Friends.

Presented by Movement One: Creative Coalition

LaGuardia Performing Arts Center's Little Theatre

31-10 Thomson Avenue

Long Island City, Queens 11101.

7 Train to 33d Street/Rowson

Free. Open to the public.

For more info: [REDACTED]

<http://www.movementone.org/2005poetryfestival.html>

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157. **Ishaq**

***Nola Evacuees & Activists Testify... Role of Race & Class in Govt's
Response to Katrina -- concentration camps***

Sat 10 Dec 2005

<http://victoria.indymedia.org/news/2005/12/46758.php>

Nola Evacuees & Activists Testify... Role of Race & Class in Govt's Response to Katrina

"... Those military vehicles could have taken us to any dry, safe city in America. Instead, they dumped us at a dumping ground, sealed us in there, and they backed up all their authority with military M-16s. And there were thousands and thousands of people. On the last day we were in there -- and let me tell you something -- they hand-picked the white people to ride out first. Yes, racism was very much involved. They hand-picked the white people to ride out first. Every day, the crowd got darker and darker and darker until finally there were only -- there were 95% people of color in that place." -- Leah Hodges

Democracy Now! <http://www.democracynow.org>

New Orleans Evacuees and Activists Testify at Explosive House Hearing on the Role of Race and Class in Government's Response to Hurricane Katrina

Friday, December 9th, 2005

<http://www.democracynow.org/article.pl?sid=05/12/09/1443240>

Three months after Hurricane Katrina ripped through the southern coast of the United States, decimating communities in Mississippi and Louisiana, we play

excerpts of an explosive congressional hearing focusing on race and the government's response to the disaster. [includes rush transcript]

It has been three months since Hurricane Katrina ripped through the southern coast of the United States, decimating communities in Mississippi and Louisiana. After the initial slow government response to the disaster, President Bush flew to the region and promised the government will "do what it takes, stay as long as it takes, to help our citizens rebuild their communities and their lives." Well that promise is feeling increasingly hollow to many people.

Today is the start of the Survivors General Assembly and Strategy Conference in Jackson, Mississippi. Katrina survivors are gathering at this conference and demanding the right to return to their homes and to take part in the reconstruction process. They are also calling for reparations for what they say is the government's criminal indifference and malicious actions towards the survivors before, during and after Katrina.

But survivors are not the only ones speaking out. Local reporters and politicians from both sides of the aisle have criticized the government's inaction.

On Wednesday, Mississippi Republican Governor Haley Barbour, a staunch Bush supporter and former chair of the Republican National Committee stated, "we are at a point where our recovery and renewal efforts are stalled because of inaction in Washington D.C." Barbour went on to say there was no money to rebuild highways and bridges and school districts were close to bankruptcy. And he was just referring to Mississippi.

The city of New Orleans remains in a state of emergency with most residents unable to return. Many say they have been abandoned by the federal government, the same way they were abandoned during the first days of the storm. The Times-Picayune carried an editorial on the front page recently pleading "Do Not Let the City Die." Local advocates say the government is not committed to rebuilding the city for all of its citizens. They point to the fact that few public housing units have been reopened and that landlords are being allowed to evict people in mass numbers.

80% of New Orleans residents have not returned. And those who have are mostly white and wealthy. African-Americans especially feel the government is not making an effort to ensure that they are able to return. A group of homeless evacuees are filing a lawsuit in Federal Court today contending that FEMA engaged in illegal practices by denying or delaying their requests for temporary housing. They are also demanding that the agency back off of its plan to kick people out of their hotels in the coming days. The FEMA deadline for evacuees to be out of their hotels is December 15th with evacuees in some states granted until January 7th to find new housing.

A recent poll conducted by the Washington Post found 61% of evacuees sampled in Houston said their experience since Katrina has made them think that the government doesn't care about them. 68% of those surveyed believed that the federal government would have responded more quickly if people trapped in the city were "wealthier and white rather than poorer and black."

On Tuesday, a special House Select Committee held a hearing focusing on the role of race and class in the government's response to Katrina. The hearing was requested by Georgia Representative Cynthia McKinney. She was one of the few Democrats to participate. It was a most unusual hearing - one that we rarely see on Capitol Hill. Survivors and activists testified that racism was a big reason so many were abandoned and allowed to die.

* Excerpts of House Select Committee hearing on the government's response to Katrina. Among those who testified:

- Ishmael Muhammad, attorney for the Advancement Project and part of the People's Hurricane Relief Fund.
- Leah Hodges, New Orleans evacuee.
- Dyan French, New Orleans community leader.
- Harry Alford, president and CEO of the National Black Chamber of Commerce.

RUSH TRANSCRIPT

This transcript is available free of charge. However, donations help us provide closed captioning for the deaf and hard of hearing on our TV broadcast. Thank you for your generous contribution. Donate - \$25, \$50, \$100, more...

AMY GOODMAN: We'll turn now to excerpts from that hearing. We hear first from Ishmael Muhammad, an attorney for the Advancement Project, part of the People's Hurricane Relief Fund.

ISHMAEL MUHAMMAD: The purpose of the People's Hurricane Relief Fund and Mississippi Disaster Relief Coalition is to insure that those who have suffered the most before, during and after Katrina, and whose voices have been historically disregarded, are empowered to be heard and take charge of the monies being raised in their names, the reconstruction of their communities, and the repairing of their lives. Therefore, the testimony that I'm going to give today, on behalf of the legal work that we're doing and on behalf of the People's Hurricane Relief Fund and the Mississippi Disaster Relief Coalition, will be from those voices. And we urge all of you to seek out those voices that we cannot bring you today.

Denise, a 42-year-old black woman from New Orleans, interned in the Convention Center, reports, "I thought I was in hell. I was there for two days with no water, no food and no shelter, with my 63-year-old mother, 21-year-old niece and two-year-old grandniece and thousands of others. Police would not come

out of their cars. National Guard trucks rolled by, completely empty, with soldiers with guns cocked and aiming at us. Nobody stopped to drop off water. A helicopter dropped a load of water, but all of the bottles exploded on impact. Many people were delirious from lack of water and food, completely dehydrated. Inside the Convention Center, conditions were horrible. The floors were black and slick with feces. Outside wasn't much better, between the heat, the humidity, the lack of water, and old and very young dying from dehydration. There were young men with guns there, who organized the crowd and got food and water for the old people and babies, because nobody had eaten in days. When buses came, it was those men who got the crowd in order. Old people in front, women and children next, men in the back. Many people decided to walk across the bridge to the west bank, but armed police ordered them to turn around at the top of the bridge. The first day, four people died next to me, the second day, six. Make sure you tell everybody," she said, "that they left us there to die."

Nicole, a young black woman from New Orleans, who was interned in the Superdome, states, "We survived despite being abandoned by federal, state and local government. Black families with children and no money were the majority in the Superdome. I noticed only 5% of people were not black and they were mostly unfortunate white and Asian tourists. While waiting in line behind a barricade for 18 hours to board a bus away from the Superdome, I noticed a group of tourists, three white and two Asian people, rushed quietly out one side of the barricade that held thousands of exhausted, financially underprivileged black families with babies. The looting was people's main rebellion, because it was hotter than Satan's oven in the Dome and people wanted cold drinks, ice, anything cold. The National Guard did not serve or protect. They were constantly threatening us and herding us by machine guns like cows. I saw a teenage boy beaten up by a National Guard officer in front of a crowd of thousands of people. The National Guard was disorganized. They did not try to instill order to the chaos of ration distribution. Nobody ever knew when or where food was given out, and people stood in line for hours. I was alone and female. Many of the older men and women were protective of me in the Superdome. Nobody really laid a hand on me, except for a white police officer, Officer Hall, badge 185 or 158 (I wish I could remember). He grabbed my booty in Texas during a 3:00 a.m. bus search, while we were on the way to Dallas. The U.S. is the richest country in the world. I don't understand why so many people would have to die in Hurricane Katrina. The U.S. has the money to evacuate people in a disaster, especially one that has been awaited for a number of years."

Shelly, a 31-year-old who was trapped in the Superdome, adds, "When buses came to take us from the Superdome, they were taking tourists first. White

people, they were just picking them out of the crowd. I don't know why we were treated the way we were. But it was like they didn't care."

Alva, a 51-year-old grandmother from New Orleans East, remembers, "When we were taken to the higher ground in Jefferson Parish, what did we have to greet us? A line of military police with M-16 rifles. They watched us, caged us, laughed at us, took pictures of us with their camera-phones. I saw a young man get down on his knees and beg for water for his little baby, and I saw the child die right there on the concrete. This was murder. They wanted us dead. They just didn't think so many of us would survive."

Tammy, a black woman in her mid-30s, complains, "I was trying to evacuate with my two daughters by car, when we were stopped by police, made to get out and told, 'Lie down on the ground, you black monkey bitch.' I was arrested and thrown in jail with my daughters and could not get out for several weeks."

John, a New Orleans resident displaced at the Houston Astrodome, says, "I was in the Astrodome and told to move from the bleachers to the field on the lower area, but I refused because I had seen dead bodies down there and I was with some of my 12 children in the upstairs area. There were just too many unsafe issues down there. I was forced to leave the stadium. Me and my family were taken out at rifle-point."

Agnes, a 70-something-year-old Creole woman who was a resident of Iberville Public Housing Development; Maybell, a woman in her late-70s, a longtime resident of St. Bernard Public Housing Development; Joseph and Cynthia, who are residents of B.W. Cooper Public Housing Development; and Alberta, who is a resident of Lafitte Public Housing Development, have all been displaced, and all are wondering why they have to be locked out of their public housing residence when their homes have received little to no flooding and are habitable.

These stories illustrate that these are the people who need to be heard, because their stories illustrate the failures of the government on every level.

AMY GOODMAN: Ishmael Muhammad, an attorney for the Advancement Project and part of the People's Hurricane Relief Fund, speaking at the House Select Committee on the Role of Race and Class in Response to Katrina. We'll go back to that hearing in just a minute.

[break]

AMY GOODMAN: We return to the House Select Committee Hearing on the role of race and class in response to Hurricane Katrina. This is New Orleans community leader, Leah Hodges, testifying.

DYAN FRENCH: Rita, Katrina, and all of the aftermath, if we are not going to sit here and be honest about the racism --

UNIDENTIFIED WOMAN: Right. That's right. It don't make no sense.

DYAN FRENCH: -- that was perpetrated, then I have really, truly wasted my time coming here.

UNIDENTIFIED WOMAN: Me, too. And I missed a day's work.

DYAN FRENCH: And I really don't want nobody to get confused. At 60, I just don't want to call you the names that we were called. We have documentation. We don't have to sit in this room. I invite all of you to please come to New Orleans. The proof is there, the proof of what happened. Our little mayor -- and he may get offended, I don't care. He who knows that and not that he knows not, that's how he got caught up. You can't get surrounding parishes to put your disaster plan together. Most of his top staff -- and I have been appointed on most of my jobs with the city -- are people who don't live in the parish. They live in the surrounding parishes. And that's what happened to us on the day of. Rightfully so, the police who didn't live there stayed home and took care of their people.

REP. JEFF MILLER: May I ask you --

DYAN FRENCH: But they had no business working for the city, because there's a law -- or ordinance that says you can't.

REP. JEFF MILLER: May I ask you a question? You mention -- you talked about the parishes. And this is something that I have heard people talk about. Is it true that some parishes are refusing to allow temporary housing of certain peoples within their parishes?

LEAH HODGES: Very true. Very true. Particularly true of [inaudible] and Jefferson Parish. Jefferson Parish is where the Causeway concentration camp was housed, where we experienced the Gestapo-type oppression, as opposed to being rescued. We were three minutes away from the airport. They could have taken us to the airport. Those military vehicles could have taken us to any dry, safe city in America. Instead, they dumped us at a dumping ground, sealed us in there, and they backed up all their authority with military M-16s.

And there were thousands and thousands of people. On the last day we were in there -- and let me tell you something -- they hand-picked the white people to ride out first. Yes, racism was very much involved. They hand-picked the white people to ride out first. Every day, the crowd got darker and darker and darker until finally there were only -- there were 95% people of color in that place.

REP. JEFF MILLER: Miss Hodges, would you be offended if I respectfully asked you not to call the Causeway area a concentration camp?

LEAH HODGES: I am going to call it what it is. If I put a dress on a pig, a pig is still a pig.

REP. JEFF MILLER: Are you familiar with the history?

LEAH HODGES: Yes, sir, I am. And that is the only thing I could compare what we went through to: a concentration camp.

UNIDENTIFIED WOMAN: And that's the truth.

LEAH HODGES: And everybody in the place with me, the lady sitting next to me was there, my mother was there, my younger brother was there, my two sisters; we ran into others. That is the point, that they broke up families and dispersed us.

UNIDENTIFIED WOMAN: That's right.

LEAH HODGES: And they stood over us with guns and enforced their authority, and yes, they tortured us. And then they used various forms of torture. And yes, I know what a concentration camp is. I'm a college-educated woman.

REP. JEFF MILLER: Not a single --

LEAH HODGES: And I love the study of history.

REP. JEFF MILLER: Not a single person was marched into a gas chamber and killed.

LEAH HODGES: They died from abject neglect. We left body bags behind. Pregnant women lost their babies.

UNIDENTIFIED WOMAN: That's one of the reasons why some of these people wouldn't come out of those houses, because you was told to come on the street, and when people came out --

LEAH HODGES: They were shot

UNIDENTIFIED WOMAN: -- they were killed.

REP. TOM DAVIS: Excuse me, Mr. Miller has another minute left.

REP. JEFF MILLER: I should have more time than that, sir.

REP. TOM DAVIS: Go ahead.

REP. JEFF MILLER: Thank you. I respectfully request that you not call it the Causeway concentration camp.

LEAH HODGES: Respectfully, sir --

REP. TOM DAVIS: Excuse me, it is Mr. Miller's time. You had your time.

REP. JEFF MILLER: Mama D, you're very smart -- all of you are smart, but you obviously are a very smart and worldly woman.

DYAN FRENCH: I'm old.

REP. JEFF MILLER: I'm not going to say that. I ain't going there.

DYAN FRENCH: I said it. I even get my discount at the places, the quarter coffee thing.

REP. JEFF MILLER: We've got the mayor coming next week.

DYAN FRENCH: You know what, I feel sorry for that baby. And let me just say something to you, being an older person, sweetheart, any name you call it in New Orleans, particularly in the state of Louisiana, overall -- do you know me, Jeff? You don't just know me being my congressman? You know me as a person in my community?

REP. WILLIAM JENNINGS JEFFERSON: Absolutely.

DYAN FRENCH: I was here with the Hispanic community two years ago when they came about the injustices that they're suffering in this country. I'm always called the one that deals with -- the mentally ill and incarcerated. I do special things for them, because I understand their plights. My problem with all of this, and I said this. I said this in September. I said nobody is going to believe us. This is an unbelievable story.

AMY GOODMAN: Community leaders Dyan French and Leah Hodges, testifying before the House Select Committee on Hurricane Katrina. The Federal Emergency Management Agency gained national headlines for its disastrous response to Hurricane Katrina. Months after the hurricane hit, FEMA is still under fire for the treatment of Katrina survivors. This is New Orleans evacuee, Leah Hodges, testifying at Tuesday's Congressional Hearing.

LEAH HODGES: FEMA has created a nightmare inside of a nightmare for some people. I had a few people to call me and ask me to please help. I know right now of a 70-year-old man in New Orleans who is a diabetic and a veteran. And FEMA -- a tree fell on this man's house, and FEMA said he has no damage, and they have not given him zip.

REP. CHRISTOPHER SHAYS: Before we end here, was there any government agency or non-profit that was helpful? Not not helpful. FEMA has taken a lot of hits from the committee. But is there any group --

LEAH HODGES: They deserve it.

UNIDENTIFIED WOMAN: They deserve more.

REP. CHRISTOPHER SHAYS: Yeah, and they got it big-time. But the question I'm asking is any government agency that has proved helpful?

LEAH HODGES: Well, I'm not really understanding helpful on a scale from one to ten. I mean, is it helpful that I got help after they have given me the worst case of high blood pressure that I have ever had in my life and I have not suffered with high blood pressure before this situation?

REP. CHRISTOPHER SHAYS: The Red Cross? --

LEAH HODGES: Do you want to hear my answer? Now, I'm not even sure what help is in this situation, because FEMA have been so -- they have been hostile. You get them on the phone, they will argue with you. They ask you a question. You answer their question. They will argue with you, and when they send you a copy of your application back, they have put things on your application that you don't even recognize that do not apply to you. They interpret your answers, and they indicate the answers they want on your application, which are guaranteed to tie you up, so that if you get any help at all, it would not be soon forthcoming.

REP. CHRISTOPHER SHAYS: Any government agency that's been helpful to you or non-profit organization?

DYAN FRENCH: You know --

LEAH HODGES: I'll tell you who has been helpful to me: The Corinthian Church in Cincinnati, the Corinthian Baptist Church, because it is from there that I got the strength to withstand the foolishness of FEMA, because what FEMA do to people, you know, is criminal. Like I said, after they have ruined my health, then they throw a few dollars at me; is that really help? When now I need to pay to see a doctor, I don't have medical insurance. I told them I have medical needs. They send me a letter back telling me that they deny my medical needs on the one hand, but fill out some papers saying I don't have health insurance. They're not forthcoming with any medical assistance that I need, and throwing a few dollars at me after they have driven my health to a very bad state, no, I don't consider that help at all.

AMY GOODMAN: New Orleans evacuee and community leader, Leah Hodges. She will be joining us live in a moment from Atlanta. She was being questioned by Connecticut Congressman Christopher Shays. Before that, it was Republican Congressman Jeff Miller of Florida, who was questioning both Dyan French and Leah Hodges. We now turn to Ishmael Muhammad again, the attorney for the Advancement Project.

ISHMAEL MUHAMMAD: When we talk about being truthful, and we are dealing with an environment in which lies are consistently told to the population. From the syphilis experiment, to not want to talk about how many civilians and innocent people are being killed in Iraq, to the counterintelligence program, I mean, we have a number of instances where the government here campaigns in a way to hide its problems from the international community and from its own population. So we saw in Katrina a media campaign that began in a very humane way, and then all of a sudden, take a serious turn to the same old, same old again.

We know that there was a shoot-to-kill order given in an environment that already was problematic in terms of black people being killed by authorities. So, just using your common sense—the sense we all got a little bit of, at least—you give someone rearing to go, before Katrina, in a disaster situation, a shoot-to-kill order and create an environment where everybody is a potential looter, you are going to have people getting shot down by police, by law enforcement authorities. And then you have account after account after account of people being killed. Then you have statements being made by law enforcement officials and government officials that the only—that all deaths are going to be identified as happening August 29th as the date and no identification is going to be made of what actually killed anyone, what actually made people—what actually was the reason that people died. Why is that? And then you have reports that 10,000 people may be dead, and all of a sudden we have a body count of a little over 1,000.

I mean, it's important that we do our job as people in the—of the people, to uncover the truth, and it's important that those that are serious about the truth in the Congress do their job to push the Congress to uncover the truth. But we have at least a number of accounts that tell us that people were shot and killed by the police. We are pursuing that. We will be suing on that, and let's see if it gets laughed out of court. Then we'll know something about the body count.

Now, about this insurance issue—and it's interesting, too, with the body count that FEMA doesn't want to release any information. FEMA has been asked for information after information from various organizations. We actually got FEMA to give up some information to protect people's rights not to get evicted from their home without notice. That was just like the only FEMA victory so far. But FEMA doesn't want to tell anyone anything.

AMY GOODMAN: Ishmael Muhammad, an attorney for the Advancement Project, part of the People's Hurricane Relief Fund. While plans are underway for the rebuilding of New Orleans, many fear reconstruction contracts are going out-of-state corporations at the expense of local workers and businesses. This is Harry Alford, president and CEO of the National Black Chamber of Commerce.

HARRY ALFORD: Between 9/11 and the beginning of the Iraq war, a phenomenon happened in the federal procurement system. Certain members of what President Eisenhower regarded as the military-industrial complex began to look at other new markets. Today, we have this cartel that deals with disaster recovery. It is not shocking to see that the same companies who enjoy bundled contracts and no-bid contracts in the Iraq war are now receiving such gravy in the Katrina recovery. FEMA has assembled a new team, and the federal procurement system has been hijacked. This cartel has been assembled in places such

as the Capital Grill and Palm restaurants. Scope of work has been determined in suites along K Street in downtown D.C.

It's not about quality, but about power and greed. Money—big money, tax money—are the rule, and ethics and procurement law have been tossed aside. America is at risk, due to a runaway lobby train that manipulates who gets the jobs, regardless of price, quality and due diligence. Bona-fide and qualified companies that belong to the NBCC cannot get into this cartel. The fees are too high and the country clubs, et al., don't have a policy of inclusion.

AMY GOODMAN: Harry Alford, president of the National Black Chamber of Commerce. He went on to talk about big business and disaster relief.

HARRY ALFORD: I'm remembering of a story told by a tactical officer in my officer candidate school class. He said: "You men are here at Fort Benning, Georgia, training to become lieutenants because of a certain situation, which is Vietnam. War is business, and right now, business is damn good." Here you are, all husbands and many fathers with fine college degrees and should be heading to corporate America to begin your careers. Instead, you are draftees, because war is business, and business is damn good. The bigger the war, the better the business.

Now, what scares me about Katrina is the thought that the bigger the disaster, the greater the business. The 82nd Airborne can deploy anywhere in this world in 24 hours. It took them eight days to travel 600 miles to New Orleans. National television showed the plight of New Orleans, but FEMA would not budge, as if they never turned on the TV set. The longer the wait, the greater the disaster, and if disaster is a business, right now business is damn good. Let's end this nightmare. Fortune favors courage, thank you.

REP. TOM DAVIS: Thank you, very much. I'm also a Benning alum. So, I appreciate it.

HARRY ALFORD: All right.

REP. TOM DAVIS: Thank you very much.

AMY GOODMAN: Harry Alford, president and CEO of the National Black Chamber of Commerce. After three hours of moving testimony, the hearing came to a close. The Republican chair of the committee was about to end the proceedings before he was interrupted by Congress member Cynthia McKinney.

REP. TOM DAVIS: Let me just thank this panel. Thanks for your patience and sitting through it. Thank you for the dialogue, and we very much appreciate this information.

REP. CYNTHIA MCKINNEY: Mr. Chairman, don't bang the gavel yet, because I would like to have concluding words.

REP. TOM DAVIS: Ah, yeah. Ms. McKinney.

REP. CYNTHIA McKINNEY: I would like to thank you, Mr. Chairman, for allowing us to have this day.

REP. TOM DAVIS: You can take as much time as you want on that comment.

[laughter]

REP. CYNTHIA McKINNEY: Because were it left up to—I'll get in trouble now—but were it left up to the Democratic leadership, we would not have had this day, because we wouldn't be here. The Democratic leadership has instructed us to boycott this panel, because we can't trust the results or the report of this panel. But if we participate as our constituents voted us to do up here, we can at least insure that there's more integrity than by boycotting it.

And so I would like to thank my chairman for giving us the opportunity to invite people who don't have the opportunity to come and testify before Congress, except for Barbara, of course, she comes up here a lot. But, we've heard from people for whom getting here has been a struggle, whether it's just because they are Katrina survivors at the armory, and it was a struggle for them to get to the armory, or if they are Katrina survivors living in New Orleans still, determined to stay there and maybe every once in a while get a glimpse of their member of Congress.

We are here to serve all of the people of this country, and too rarely do we hear from all of the people. But thank you, Mr. Chairman. Thank you, Mr. Shays, for staying here throughout the entirety of this hearing to hear what my people—my people—have to say. Because the road that we walk is not paved. Or as some great poet said, life for us ain't been no crystal stair.

REP. TOM DAVIS: Thank you. Cynthia, thank you very much.

AMY GOODMAN: Congressman Tom Davis of Virginia thanking Democratic Congressmember Cynthia McKinney, who called for the hearing on race and class as it relates to Hurricane Katrina.

<http://www.democracynow.org>

<http://www.democracynow.org/article.pl?sid=05/12/09/1443240>

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."

--patrick o'neil

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://www.sleepybrain.net/vanilla.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.lowliferecords.co.uk/>

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158. **The Constant Critic**

Welcome to The Constant Critic

Sat 10 Dec 2005

Hello! Thanks for subscribing.

Here's information about The Constant Critic
that was given by the list owner:

A monthly review of new poetry, featuring critics Jordan Davis, Ray McDaniel,
and Joyelle McSweeney.

Private Policy:

You might want to save this email for future reference.

You can unsubscribe anytime from The Constant Critic by following this link:

[http://www.constantcritic.com/mojo/mojo.cgi?
f=u&l=ccritic&e=poetics%40listserv.acsu.buffalo.edu&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=ccritic&e=poetics%40listserv.acsu.buffalo.edu&p=10876)

If you have questions regarding this mailing list,
you can contact the list owner at:



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159. **C Daly**

Re: Welcome to The Constant Critic

Sat 10 Dec 2005

Is it time to cease and desist from trying to set this up?

I for one would belong to a list which merely collects postings from other lists,
but I don't think that imaginary list should be this one,

and I don't think it is appropriate for this list, which so severely limits postings
from people, to accept automatically-sent notifications / subscriptions to subsidiary lists.

At the very least, I would like to start a discussion, or a brief contribution of opinions, on this topic here. Do you or don't you want the Buffalo list to accept automatically-sent postings from other lists? Why or why not?

While I can see it might be handy, I am annoyed by the eternal subscribing and unsubscribing from Fence and Constant Critic. While I know that this can be done correctly (and perhaps has been), I really do think this is where the list-serv could -- and perhaps should -- really turn into a mostly experimental poetry calendar and source of publication news, and accept automatic notifications from ezines, blogs, whatnot,

or not.

All best,
Catherine Daly



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160. **ALDON L NIELSEN**

Re: Welcome to The Constant Critic

Sat 10 Dec 2005

I wouldn't want to see any automatic postings from anything here -- this should be a forum for individuals -- no problem with posting instructions for anybody on the list who would like to receive the other materials --

On Sat, 10 Dec 2005 14:08:04 +0000, C Daly wrote:

Is it time to cease and desist from trying to set this up?

I for one would belong to a list which merely collects postings from other lists, but I don't think that imaginary list should be this one,

and I don't think it is appropriate for this list, which so severely limits postings from people, to accept automatically-sent notifications / subscriptions to subsidiary lists.

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162. **Mr. Horton**

Geof Huth's take on Platform Independence

Sat 10 Dec 2005

Platform Independence. Geof Huth just critiqued Silliman's view on this. Would like to see a further discussion of the differing views on and subtleties surrounding this, especially the subtleties.

[Chris S. doesn't like links, so I've pasted what got me going on this]

Three paragraphs from Geof Huth's dbpq blog of 12/8

(<http://dbqp.blogspot.com>):

"So, yes, that is why I have to say that, no, I don't accept Silliman's idea that the more valuable type of art must comply with the Blake test, that the best art (or maybe it is only poetry?) must be platform independent. I don't even accept that platform independence is possible; a queasy enough challenge in the world of computing and electronic records, though one people follow, hoping it to be the holiest of grails.

Silliman's latest meditation on the Blake test concludes that spoken poetry (and, parenthetically, visual poetry as well) will not be as strong or valuable or enduring as printed (and lineated) poetry because it is trapped in a single platform: a recording format of some kind. The corollary is that textual poetry is not platform-dependent because it can be translated, in a natural manner, into an oral form. But this is merely a feat of Sillimaniacal legerdemain. Both forms are equally platform-dependent. Silliman has simply decided that the transition from the static page to the variable sound wave is an example of platform-independence and that the reverse transformation is the opposite. And why does he do this? Because he is (like all of us) a creature of the printed word, and he (again, like all of us) accepts the primacy of the written word because of its current dominance and its easy portability across space and time. I feel this myself all the time and cannot shake it off me no matter how hard I try.

Simply consider this: When we see a poem on the page, that is the poem itself as far as we are concerned because we accept the textual as the authentic. When we hear the poem read, we consider that particular aural experience to be a replication of the original poem, yet is it? Isn't it more truly a certain type of translation separable from the original? If we animated the same words and put them on a computer screen, why would we assume that that new digital version was still the same poem? If we added images to the poem and recontextualized it, increasing its visual cotext, why would we still say it was the same poem? If we created a sculpture out of this poem, wouldn't that translation be a different thing (an object poem) rather than merely an example of the poem on a different platform? Aren't all these versions merely different things?

And if we rejected this line of reasoning altogether, how could we argue that an oral or visual poem reverse-engineered into the identical set of $\pm$ versions; $\pm$ was not itself platform-independent? I see no way to make that argument, since each incarnation in each of these instances is equally different in manner from whatever original we begin with. Just as much is lost and gained through each of these sets of conversions, migrations, transformations;^a or whatever we would like to call them. (I use the terminology of the archival electronic records field here merely because it is pertinent.)"

David Harrison Horton
unionherald.blogspot.com



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163. **Jim Andrews**

Re: Geoff Huth's take on Platform Independence

Sat 10 Dec 2005

In 'porting' a work from one "platform" or medium to another, A to B, say, the question arises whether B supports the same semantic structures as A. For instance, if the work on A is sound poetry and the idea is to port it to print, and the work involves a sudden and blood curdling scream at the top of one's lungs, we might wonder how to translate that onto the page. But, alas, symbols on a page do not convey the same thing. To require that sound poetry be amenable to easy translation onto the page is simply a way of limiting it to a print-minded mentality that cannot bring itself to any significant departures from the poetry of print.

Sound poets often do make some version of their work for print (often a visual poem), but it is rarely the case that in reading/viewing it, without experiencing the performance or at least a recorded audio version, one could begin to guess what the audio or performance sounds like -- or means. The sound and print manifestations, often, are related but different works that, together, do not mirror one another but create a third work that involves both.

My own interest for the last several years has been and continues to be digital poetry. The most interesting work of this nature that I come across often does not pass the "Blake test". What it means to 'write well', when you are writing several media and interactive programming--but remain intensely engaged with language--is a curious matter. Not to say that approaches from the poetry of print are irrelevant to it--they're not irrelevant--but there are other, often incompatible semantic structures and contexts at play. You're dealing with notions of film, writing/the page, audio, design, interactivity, and there are unspoken, unwritten languages at play in which the written/visually symbolic letter/

word (or utterance) finds its place. Or fights its way in. Often with unease. Or disease. Broken. But there is more room for it than in film, say.

ja

<http://vispo.com>

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164. **Jesse Glass**

Jesse Glass Selected Poems on Steve Bradley's artradio Dec. 14.

Sat 10 Dec 2005

----- Original Message -----

From: steve bradley

To: steve bradley

Sent: Saturday, December 10, 2005 12:01 PM

Subject: [REDACTED] :: December 14, 08:00 a.m. EST New York: 13:00 UTC time

Wednesday December 14, 2005

(final net.cast until January 4, 2006)

08:00 a.m. EST New York, NY; 14:00, Amsterdam; 15:00, Helsinki, 13:00 UTC time

archive: <http://art-radio.net>

live feed: <http://broadcast.umbc.edu:8000/artradio.m3u>

call: open call: <http://art-radio.net/callforwork.html>

1. pond(er), middletown, july 2004, tENTATIVELY, a cONVENIENCE, Michael Pestel, Mika Kimula, Elise Springer, Pittsburg, PA, <http://www.hi-beam.net/mkr/tac/tENTHome.html>

2. Compilation CDR, 1) Blood, 2) Tonah, 3) Means, Mike Vernusky, Austin, Texas, www.alasseis.com

3. Youth Voices, Fall 2004, 1) Carlos Guzman, Translating, 2) Monique Graham, Grandmother, 3) Jose Amaya, Family Separation, 4) Phenola Lawrence, Teen Marketing, Project Director, Sidsel Overgaard, American University Radio, WAMU, FM 88.5, Washington, D.C.

4. Strotter Inst. Monstranz, Eine Bauer im Anzug Produckton, ER everestrecords, www.everestrecords.ch, www.strotter.org, BLINKDOC at Solothurn, er_cd 010, Public Guilt, www.publicguilt.com, Baltimore, MD

5. selected poems, July 2005, Jesse Glass, Chiba-ken, Japan, www.sendeck.com/ahadada/

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165. **Stephen Vincent**

R.I.P. - Richard Pryor & Senator Eugene McCarthy

Sat 10 Dec 2005

Richard Pryor

<http://www.washingtonpost.com/wp-dyn/content/article/2005/12/10/AR2005121000740.html>

Senator Eugene McCarthy

<http://www.washingtonpost.com/wp-dyn/content/article/2005/12/10/AR2005121000704.html>

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166. **Patrick Durgin**

www.da-crouton.com

Sat 10 Dec 2005

Lots of new work at www.da-crouton.com

If you find anything of interest, please do spread the word -

Patrick

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167. **PR Primeau**

Starfish #3 Released

Sun 11 Dec 2005

Starfish #3

Autumn 05

Donna Kuhn

Martin Marriott

Cecil Touchon

Carlos M. Luis

Christophe Casamassima

Adam Fieled

Amanda Earl

Catherine Ednie

Amy King

Geof Huth

jUstin!katKO

Steve Dalachinsky

John M. Bennett
Peter Ciccariello
Andrew 'endwar' Russ

[_http://starfishpoetry.net/content.php?content.15_](http://starfishpoetry.net/content.php?content.15_)
(<http://starfishpoetry.net/content.php?content.15>)
[_http://www.starfishpoetry.net_](http://www.starfishpoetry.net_) (<http://www.starfishpoetry.net/>)

Best,
PR Primeau & Dimitri Diakopolous
Editors

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168. **Gary Sullivan**

RAIN TAXI BENEFIT EBAY AUCTION ENDING SOON

Sun 11 Dec 2005

Rain Taxi's benefit eBay auction is ending soon. Some items end later today; some early tomorrow.

Signed first editions by John Ashbery, James Tate, Harry Mathews, etc.

Original artwork by George Schneeman & Anne Waldman, Gary Sullivan, Vincent Katz, etc.

A hand-made shawl by Maria Damon!

Many, many more items. All proceeds go to support Rain Taxi, one of few review journals in the U.S. focused on innovative poetry, fiction, comics & nonfiction. See the full listing at:

<http://www.raintaxi.com>

or

http://search.ebay.com/_W0QQfrppZ25QQfrtsZ0QQfsooZ2QQfsopZ2QQsassocZraintaxi

Thanks!

Gary

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169. **Murat Nemet-Nejat**

Re: Wiki

Sun 11 Dec 2005

In a message dated 12/09/05 7:29:19 PM, [REDACTED] writes:

Murat Nemet-Nejat wrote:

Jonathan,

*on a
discussion group such as this, the majority opinion will always receive
the most attention, regardless of whether or not it is the most educated
opinion.*

*The subject which receives the most attention on the list is the one
to which there are most responses, whether pro or con. It does not
relate directly to opinion.*

*Right, but... the way to approach a given subject that will attract the
most attention is the way that the majority approaches that subject.*

That is not the way I approach it. I respond to issues which interest me.

> >> When we're discussing word definitions (except in highly
> >> specialized and abstract cases, such as the word VISPO), it's generally
> >> shit[e].

> >

> >

> > Visual Poetry is not exactly a defined subject, but an idea in
> > progress to which different points of view and practitioners may
> > respond. Hopefully, as a result, the potentialities of the
> > form/concept become "blurred, therefore, clearer." For me, a list is
> > not a place where definitions are set and authorities assigned; but a
> > playground of ideas -where they are kicked and bounced around. That's
> > how ideas lose their definitions (virginities so to speak).

>

>

> I concur wholeheartedly.

>

> <snip call for incivility, it was delightful but I'm not sure what to do
> with it>

>

> >

> > Let me try to explain my difficulty with wiki, which when I first read
> > and to this day confuse with kiwi. I think a lot of these new modes
> > (starting with the innocence of blogs) are attempts to pull in new
> > hits, an aspect of what used to be called "capitalistic competition."

> > Their creative energy is driven by the same need as changing a
> > commercial periodically.

>

>

> That's interesting. How is it that you believe a wiki generates more
> "hits" than a blog? Or a blog more than a simple HTML page?

>

That is simple. That's why the look of a message needs to be change to keep up the interest. To give an example, blogs were much rarer in the web. Once their numbers (the choices) drastically increased, the odds of a single blog getting hits essentially decreased. In my view wikis are part of the attempt to drum up interest and will be followed by other things.

Interestingly, the progress from lists to blogs to wikis is one towards compartmentalization, specialization. In wikis, one has even the ability to "edit" the material, basically erasing opposite, non-consensus views. These multiple pockets of "consensus" very much against the spirit of debate and community. On the other hand, they fit very well with the intention of companies to have increasingly specific information about people, "wiki data bases," grouping them together, to hit them with "smarter" advertizing.

When Chris refers to the discrepancy between the proliferation of these modes and the pace of his poetic/creative impulse (his exact words escape me), I think he was responding to the alien pace of this capitalist rhythm (capitalism as an infernal machine). Of course, Chris may correct me if I have misread him.

I think there is a tendency to treat too uncritically the totality of the internet as a medium. There is nothing "natural" about it (Jonathan, how many times did you used the word "natural" in your last post?). If the thinking of the last fifty years taught us anything, it is to look sceptically at the "mediasphere" (meta-meta-blogspheres?) to which we belong.

Ciao.

Murat

How is it uncritical to try to accurately, and factually, understand something?

By implying that the main function of a site like wiki is to arrive at definitions, you are saying about the internet something like "everything I see on T.V. news

is the truth. How is information on the internet more trustworthy? The only advantage the internet might have is its greater variety, which at least your version of whatever wiki is is trying to limit.

Murat

I recommend the works of Chellis Glendinning for information on a neo-Luddite philosophy that is not technophobic. I assume you are using more "poetic license" when you claim that the Internet comes from hell, but I nonetheless promise you that it's only a tool, and therefore follows the laws of nature.

Thank you for calling me a Luddite. It must have a comfortable ring to it for you; is that my definition in your wiki? Here is some thought about hell: children should not play with tools, guns, chainsaws or otherwise. Every advantage the net offers up -and I admit there are many- is simultaneously a means, a location which can control us (in essence delienating a public record of our secret life). If you are not conscious of this painful, historical paradox, I am afraid one is like a child not ready for the tool with which he/she is playing.

Murat

Yours,

--

*Jonathan Penton
<http://www.unlikelystories.org>*

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170. **Jonathan Penton**

Re: Wiki

Sun 11 Dec 2005

Hi Murat,

>>>> on a
>>>> discussion group such as this, the majority opinion will always receive
>>>> the most attention, regardless of whether or not it is the most
>>>> educated
>>>> opinion.
>>>
>>>
>>> The subject which receives the most attention on the list is the one

>>> to which there are most responses, whether pro or con. It does not
>>> relate directly to opinion.

>>

>>

>> Right, but... the way to approach a given subject that will attract the
>> most attention is the way that the majority approaches that subject.

>>

>

> That is not the way I approach it. I respond to issues which interest me.

>

I believe you. A list facilitates that sort of thought. Not everyone who watches television (which I don't) turns off their brain; not everyone who uses a list applies the logic of direct democracy. It is a tendency of the technology.

That's interesting. How is it that you believe a wiki generates more "hits" than a blog? Or a blog more than a simple HTML page?

That is simple. That's why the look of a message needs to be change to keep up the interest. To give an example, blogs were much rarer in the web. Once their numbers (the choices) drastically increased, the odds of a single blog getting hits essentially decreased. In my view wikis are part of the attempt to drum up interest and will be followed by other things.

That's a good point. Understand, tricks like that only work on "consumers" (not a word by which I refer to my own readers, but we were discussing capitalistic ego supply) who /don't/ understand technology. No one who knows what a wiki is will be inherently impressed by wiki.

Interestingly, the progress from lists to blogs to wikis is one towards compartementalization, specialization. In wikis, one has even the ability to "edit" the material, basically erasing opposite, non-consensus views. These multiple pockets of "consensus" very much against the spirit of debate and community. On the other hand, they fit very well with the intention of companies to have increasingly specific information about people, "wiki data bases," grouping them together, to hit them with "smarter" advertizing.

The ability to erase information stored on one's own or one's company's web site is a part of all web sites. The fact that this ability was mentioned (and not by me) on this list in regard to wikis does not make it unique to wikis.

By implying that the main function of a site like wiki is to arrive at definitions,

I did not. I pointed out wikipedia as the most successful and celebrated use of the technology. I then confessed I wasn't a wiki administrator, and couldn't advise you on all the potential advantages of a wiki, over other forms of existing technology.

*you are saying about the internet something like "everything I see on T.V. news is the truth. How is information on the internet more trustworthy?
The only advantage the internet might have is its greater variety,*

Greater variety, yes, and a far smaller entry fee, for publishers and authors.

*which at
least your version of whatever wiki is is trying to limit.*

If the wiki administrator chooses to remove information from his wiki, he has no more or less power to do so than an HTML web site would allow him. Also, wikis have a built-in mechanism for saving deleted material, unlike straight HTML pages.

*Thank you for calling me a Luddite. It must have a comfortable ring to it for
you; is that my definition in your wiki?*

To be honest, my good man, I called you a technophobe. I am a neo-Luddite. You speak as though the comprehension of technology necessitates a lust for it, that the fear of technology imparts a greater understanding of it, and that because I wish to discuss technology accurately, I am unaware of the history of the Industrial and Information Revolutions. That is not factually accurate. Have I misunderstood you?

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

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171. **Kristine Leja**

14 Hills Issue Release Party, Mon. Dec. 12

Sun 11 Dec 2005

Monday, December 12, 2005 @7:30pm Cafe La Onda
3159 16th St. (between Guerrero & Valencia)

14 Hills: The SFSU Review, Volume 12.1
Issue Release Party

Please join us for the release of the next issue of Fourteen Hills, No. 12.1, one of our best yet with many great contributors including art by Laleh Khorramian, and pieces by the following event readers:

Rodney Koeneké is the author of *Rouge State* (Pavement Saw, 2003) and a work of history on I.A. Richards in China. A mini-chap, *On the Clamways*, was published by Sea.Lamb.Press in 2004. His newest manuscript, *musee mechanic*, reflects the rhythms and terrors of a year spent working at the gift shop inside the Musée Mécanique on Fisherman's Wharf. He lives in San Francisco with his wife, Lesley Poirier, and their son Auden.

Chaz Reetz-Laiolo recently received a Writer's Grant from the Vermont Studio Center. He has an MFA from the School of the Art Institute of Chicago. He lives in California with his daughter, Isa.

Tina Petrakis is an MA student in poetry at SFSU, with a special interest in translation and cross-genre writing. She has recently translated the work of Maria Laina and other contemporary Greek poets. Her own poetry has appeared in *Talisman*, *Transfer*, and in the anthology, *The Pagan's Muse* (Jane Raeburn, Ed.). Ms. Petrakis works as a medical writer in the biotechnology industry and is the author of many scientific journal articles and reports.

Jason Morris is a bartender in the turbulent Haight St. district of San Francisco. His poems have appeared in *Mirage Period(ical)* #4, *Salt Hill*, and *Parthenon West Review*. Jason's all-time favorite Beatles song is "And Your Bird Can Sing," and he is currently reading Rousseau's *Confessions* and *The Narrative of Arthur Gordon Pym* by Edgar Allan Poe.

Joseph Moulian is a small-town kid at heart. Currently, he lives and dreams in San Francisco, where he is earning his MA in English at San Francisco State University. His work has appeared in *Brushfire*.

Luke Trent's poetry has appeared in *Fence*, *The New Review*, and *Volt*, among others, and will soon be appearing in various prose poetry journals. He is a past winner of the Joseph Henry Jackson Award for poetry.

Visit www.14hills.net for more information.

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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172. **Mairead Byrne**

support our poet

Sun 11 Dec 2005

Subject: Jim Behrle Needs Your Vote in the New York Post

Jim Behrle needs *your* help to win the love of the luminous and delightful Rose!

<http://www.nypost.com/dating/d1.htm>

He must win the popular vote!

Vote early and often and from every computer you can find! Jim's happiness is in your hands!

xxxjimmy

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173. **Tom Beckett**

Re: support our poet

Sun 11 Dec 2005

I just voted for Jim and I'm happy to report that he has 71% of the vote so far.

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174. **Rob McLennan**

Max Middle

Sun 11 Dec 2005

now that the Shift & Switch: New Canadian Poetry anthology is finally out

<http://www.themercurypress.com/poetry/shiftswitch/>

be aware that i still have copies of Ottawa poet Max Middle's chapbook "smthg" (above/ground press)

for \$4 (+1\$ in canada for shipping; +2\$ outside

canada & in US funds please; payable to rob mclennan, c/o 858 somerset street west, main floor, ottawa k1r 6r7)

& an interview with him appears in the first issue of the online ottawater (www.ottawater.com) as well as a reprint of his first above/ground press

chapbook, "A Creation Song" ; check out his own website at
<http://www.maxmiddle.com/>

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
(Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press
fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St
W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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175. **Charles Bernstein**

Blind Witness News: Last Two performances

Sun 11 Dec 2005

Last Two Performances

Blind Witness News

Ben Yarmolinsky (music) & Charles Bernstein (words)

Sat. & Sun. Dec. 17 & 18

8:00pm, Church of St. Paul and St. Andrew

263 West 86th St., 2nd. Fl -- NEW YORK

A rousingly good, very funny and engaging production of the 1990 opera. Blind Witness News runs around 40 minutes & is followed by an intermission; it is the first of three works presented on the bill. The stellar cast includes Deborah Karpel, Nathan Resika, Leandra Ramm, Aram Tchobanian.

An excerpt from the libretto and more information at

<http://epc.buffalo.edu/authors/bernstein/blog>

Discount tickets for those on The Poetics List at Theater Mania:

<http://www.theatermania.com/content/show.cfm/show/116289>

use discount code: tmania1

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176. **Suzanne Burns**

Re: support our poet

Sun 11 Dec 2005

I just cast my vote. Anything for love. She does sound like a very sweet girl!

On 12/11/05, Tom Beckett <[REDACTED]> wrote:

>

> I just voted for Jim and I'm happy to report that he has 71% of the vote

> so

> far.

>

-- "Start with your identity, which is a combination of your assets and what your friends mean when they discuss 'the trouble with you,' polish that, and you have style."

--Quentin Crisp

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177. **Michael Rothenberg**

Please restore me to recieve postings

Sun 11 Dec 2005

Dear List,

I had to remove myself from receiving postings during hurricane Wilma. Could please put me back on the list? Best, Michael Rothenberg, [REDACTED]

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178. **Anny Ballardini**

Re: support our poet

Sun 11 Dec 2005

Ah, this makes me laugh_ believe it or not, I also voted - 74% our choice is going wild,
cheers, Anny

On 12/11/05, Suzanne Burns <[REDACTED]> wrote:

>

> I just cast my vote. Anything for love. She does sound like a very sweet
> girl!

>

> On 12/11/05, Tom Beckett <[REDACTED]> wrote:

> >

> > I just voted for Jim and I'm happy to report that he has 71% of the vote

> > so

> > far.

> >

>

>

>

> --

> "Start with your identity, which is a combination of your assets and what
> your friends mean when they discuss 'the trouble with you,' polish that,

> and
> you have style."
>
> --Quentin Crisp
>

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179. **Steve Dalachinsky**

Fw: Re: reading

Sun 11 Dec 2005

From: aric shunneson <[REDACTED]>
E-flyer. free my show is
Monday, Dec, 12th from 8-9pm. Its a free open mic for
poets. > bowery poetry club

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
<http://mail.yahoo.com>

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180. **Richard Jeffrey Newman**

Up at The Great American Pinup

Sun 11 Dec 2005

A review of Movement One's Queens International Poetry Festival III, or at least that part of it I was able to stay for. If you could've gone this year and you didn't, I am hoping this will persuade you to give it a shot next year. It's in the second half of the blog entry. Here's the link:

<http://greatamericanpinup.blogspot.com/>.

Cheers!

Rich Newman

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181. **K Zervos**

what if words had wings?

Sun 11 Dec 2005

what if words had wings
if words were birds or birds were words
that flew around us all the time, like flies

breadcrumbs thrown to pigeons
coming together
to make a haiku of cooing verbs and nouns and adjectives
every bakery would be a factory for poetry
a pentameter of ducks, poems in the sky
seagulls round a pier, squalking verbal clusters of meaning
salt and vinegar and sonnets
sparrows on the footpath,

spar rows
 on the
 foot path
spar
 rows the
on foot path sparr
rows the
on foot sparr path
foot rows sparr path
foot spa on the path rr ow!
a crow, two crow a cacophony of crow
what black message would they spell?
and vultures would they carry with them words of doom and gloom?
and doves, white doves, would they write peace and love?
words/birds of joy and happiness
or be prey to a swooping hawk
the editor's red pencil striking
a cull, a cull, a cull
a cockatoo or too
and queer words
pink flamingoes
signified as signifier or vice versa
entrancing peacocks plumed and prancing
juxtaposed on surreal landscapes
assonating as they dance
twittering alliterating paratactic parakeets
what if birds were words
if words had wings
what poetry we'd see

komninos zervos
lecturer, convenor of CyberStudies major
School of Arts
Griffith University

Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of K Zervos

|||Sent: Friday, 9 December 2005 8:33 AM

|||To:

|||Subject: Re: drummer seeks musicians to play wiki

|||

|||Dear Chris

|||

|||Greetings

|||

|||I'm still trying to work out how to tune my wiki.

|||

|||The trend in music sale and distribution is by download of single songs

|||from

|||the internet (for payment) and the concept of 'the album' has gone out

|||the

|||door. Young people download as many songs as they can afford or store on

|||their mobile music players. Wouldn't that signal the death of the cd and

|||the

|||rise of the single again?

|||

|||Thanks for your analysis of the late 60s and 70s in the usa, it seems we

|||share many similarities in australia, but lag behind in so-called

|||education

|||reforms like paying for your degree after you've finished(1993),

|||privatisation of tertiary education, etc..

|||

|||I still don't have a mobile phone, but i am not a luddite, i have chosen

|||not

|||to be dependent on that particular communication device. I do however

|||spend
|||several hours a day on-line and emailing.
|||
|||I have embraced the internet as a creative tool and not a technology to
|||replace other technologies. I don't see a binary opposition old vs new
|||technology at all. Most binary oppositions can be shown to be differences
|||in
|||degree rather than kind anyway. The internet is not a place to remediate
|||old
|||media, although it is very good for this purpose, it is an experimental
|||space characterised by collaborative projects(like wiki),
|||interconnectivity,
|||greater user participation(interactivity), and as a polysemiotic system
|||of
|||reading and writing using all kinds of media elements as textons. Past
|||arguments of which semiotic system best describes the way the world is
|||'read' have set up oppositions text/image, text/music, music/image etc.
|||the
|||reality is that we use all kinds of systems to 'read' the world and the
|||internet and multimedia software is allowing that kind of new media
|||writing/composing for the medium of the web.
|||John cale and lou read in 'songs for drella' a tribute album for andy
|||warhol
|||wrote,
|||"he's driving a gypsy caravan but he's thinking like a truck"
|||
|||the internet for me is a gypsy caravan and too many people just drive it
|||like a truck.
|||
|||Komninos
|||
|||
|||komninos zervos
|||lecturer, convenor of CyberStudies major
|||School of Arts
|||Griffith University
|||Room 3.25 Multimedia Building G23
|||Gold Coast Campus
|||Parkwood
|||PMB 50 Gold Coast Mail Centre
|||Queensland 9726
|||Australia

|||Phone 07 5552 8872 Fax 07 5552 8141

|||homepage: http://www.gu.edu.au/ppages/k_zervos

|||broadband experiments:

|||<http://users.bigpond.net.au/mangolegs>

|||

|||

|||||-----Original Message-----

|||||From: UB Poetics discussion group

|||[mailto:]

|||||On Behalf Of Chris Stroffolino

|||||Sent: Friday, 9 December 2005 8:04 AM

|||||To:

|||||Subject: Re: drummer seeks musicians to play wiki

|||||

|||||Hi Bill---

|||||

|||||Thanks for writing--I think the crisis with underfunded schools and

|||||artist

|||||and entertainment types are very intertwined.

|||||Obviously, I'm somewhat ambivalent about the "new technology"---

|||||

|||||(for instance, there was that satire in The Onion a few months back

|||about

|||||the guy who finally broke down after 10 years and got a cell phone

|||||which he used to call up NPR from his car to decry the "loss of public

|||||spaces"---they got it down kinda brilliantly)

|||||

|||||So yes sure I have to avoid the temptation to champion

|||||"primitive" luddite, or whatever else I may invoke as theories

|||||of "cultural decay" and be, uh,

|||||"nostalgic for a time before i was even born"

|||||

|||||For looking at larger issues like the way the car and TV (more so than

|||||radio, I'd say--though to some extent TV was an "extension" of the

|||radio)

|||||changed cultural life in America---and how the changes, after a brief,

|||||and exciting transitional period, have now become normalized,

|||||and now seeing the web similarly normalized for many teens,

|||||it tends to render obsolete many identity-forming "standards"

|||||a previous generation may still appeal to.

|||||

|||||For instance, in the mass-media of recorded music, there has been,

|||||along with the rise of the CD, the "death of the single," and
|||||the marginalization of the more autonomous (relatively speaking)
|||||"personality DJ" on the radio. The implications of this are too
|||||broad to go into here (and probably of not the most interest to
|||||a poetics list)---but people who grew up accepting these primary
|||||modes of cultural reproduction in that sphere find themselves groping
|||to
|||||try to understand what exactly has replaced them (and many are
|||fumbling
|||||around the web, etc).
|||||
|||||Now, if one thinks (however "subjectively") that these older modes
|||||enabled a more vital cultural dialogue---as the baby boomer generation
|||||cultural critics are often fond of doing--that the art that was
|||"allowed"
|||||to be more popular "once upon a time" was actually "better"---and that
|||||the mode of production enabled that. Not just because one could have a
|||||hit
|||||single with raw (CHEAPLY PRODUCED!) garage rock in 1966, but also
|||because
|||||the single was less bulky than an album, or, later, people "UPGRADING
|||||THEIR
|||||ALBUM COLLECTIONS to CDS"---to, in effect, reify and rigidify a
|||certain
|||||CANON you might say. Consumers in the 80s/90s became way more
|||encouraged
|||||to "upgrade" their old album collections (bonus tracks were thrown in
|||for
|||||the skeptics) than check out newer things. And there was more of a
|||PROFIT
|||||margin for the record companies in doing this. The switch from singles
|||to
|||||albums that took place in "pop music" in the 60s also became
|||||progressively
|||||more normalized, even as the "art rock" thing went back to the older
|||mode
|||||of an album largely being a few "hits" with a good deal of "filler"
|||(as
|||||in
|||||early motown albums), but in 1965, you didn't HAVE to get the album.
|||By
|||||1995, you did---and so "consumers" tried to subvert this with napster

|||and
|||||such.
|||||
|||||Anyway, similarly with schools---basically ever since brown v. board
|||of
|||||education allegedly desegregated public schools, there have been
|||attempts
|||||to
|||||de-fund public schools, although it took awhile for this movement to
|||gain
|||||steam---the "reagan revolution" "school vouchers" etc. The analogy
|||with
|||||the
|||||"music biz" (above) is only partially explained by racism--
|||Privitization
|||||ends up becoming the bastard child of the Great Society when it comes
|||to
|||||"higher education." The FLOWERING of "higher education" in the late
|||60s
|||||through the 80s, in which colleges were largely opened up to lower
|||class
|||||whites, women, and "minorities" more than ever before at first, like
|||the
|||||so-called DEMOCRATIZATION that pop-top 40 radio allowed around that
|||same
|||||time, at first had great liberating potential. But soon, after the
|||late
|||||70s
|||||"student-loan" act (which allowed or maybe even "forced" the prices of
|||||colleges to go up), and people with BAs and MAs and even Ph.Ds now
|||||flooded
|||||the "marketplace" and the degrees became devalued (for many, an MA in
|||||1990
|||||was somewhat analogous to a highschool degree in 1960)---meaning
|||access
|||||to
|||||the means of cultural production for both became equally limited.
|||||
|||||When I say "cultural malaise" then, I don't mean that there isn't as
|||much
|||||GREAT STUFF being produced today, whether intellectually, artistically
|||or

||||in the entertainment industry, but that it does seem, empirically,
|||much
||||more difficult for people to find it or to be heard as the mass media
|||has
||||a much smaller tolerance for eclecticism and difference than it once
|||did.
||||Conspiracy theories can come in handy here, but of course it's
|||probably
||||better to not let the question rest with "what went wrong" but rather
|||try
||||to figure out how this can be "subverted" or at least "changed". So, I
||||keep
||||coming up with quotes like "if a fool persists in his folly" or "I
|||will
||||never cease from mental fight"---but it can't be purely MENTAL, can it?
||||At least not for me. Like what does the desire, and frankly, NEED, to
||||shake
||||things up---without losing a sense a fun--mean today? What can it mean
||||today? Working one-on-one, seeking out individuals on, say, MYSPACE
|||may
||||not
||||be the most efficient way of trying to build a network or coalition in
||||the
||||absence of vital local culture, or the absence of a "national
|||promotional
||||campaign" that allegedly understands the proper rules and is too often
||||(whether in the field of books, music, teaching, etc) a form of
||||censorship
||||based on credentials and a fear of risk-taking. But it's definitely
||||better
||||than just sitting at home, or with a few friends at a bar, resigning
||||ourselves to not being heard, which, for me, is ultimately a kind of
||||selfish fear of GIVING--not that I want to go too far into the "death
|||or
||||glory" thing. I mean I like to QUIP and make fun of (almost to the
|||point
||||of
||||discrediting) say Ezra Pound for saying he lost his center trying to
|||fight
||||the
||||world, but the "cultural malaise" of which I speak is ONE with the
|||idea

|||||of living in one of the RICHEST countries in the world and in which
|||||people
|||||whose city was destroyed by a hurricane are offered little to no help
|||||whatsoever. A Basic helplessness in part because the MEDIATORS have
|||once
|||||again become more like WALLS than BRIDGES---despite some hopes after
|||the
|||||salves were "freed" that there could be "social progress."
|||||
|||||It's precisely the myth of "social progress" that has engendered the
|||||reversion! Unfortunately, the web, like "upward mobility" promised by
|||||"white
|||||collar" jobs (and the myth of college), as well as the "revolutions"
|||in
|||||the
|||||mode of productions in the entertainment industry, has based so much
|||of
|||||its
|||||"aura" on such a myth of social progress, and even if it's ULTIMATELY
|||not
|||||any worse than previous modes, it certainly isn't SOCIAL progress, at
|||||least
|||||not in and of itself. A tool perhaps, yes---but at what cost?
|||||
|||||Okay, blah blah, Chris
|||||
|||||
|||||-----
|||||>From: Bill Marsh <[REDACTED]>
|||||>To: [REDACTED]
|||||>Subject: Re: drummer seeks musicians to play wiki
|||||>Date: Wed, Dec 7, 2005, 1:30 PM
|||||>
|||||
|||||> chris,
|||||>
|||||> i think boring school curricula is a better explanation for
|||attention
|||||> deficit
|||||>
|||||> but seriously, i'm wondering where you see or experience this
|||"cultural

|||||> malaise" -- the bad thing about 'new technology' i think is
|||definitely
|||||> "having to learn" it but i see this as more of a problem for
|||||> underfunded schools having to meet NCLB standards than for artist
|||and
|||||> entertainment types looking for new stimuli.
|||||>
|||||> but in writing, publishing, for example, the museum is filled with
|||||> bundles of high-tech tricks (techniques and practices and such) that
|||||> writers, editors, publishers have had to learn in order to make it
|||work
|||||> the way we see it regularly w/o benefit of anything new to the 90s
|||and
|||||> 00s. a lot of that work has gone backstage to be sure, but it takes
|||||> time/money/ resources all the same. what did it take, for example,
|||to
|||||> get invited to this poetics table and pick up a fork?
|||||>
|||||> i'd love to have some of those mix-tapes, by the way. i'm giving my
|||||> kids my old 4-track recorder so they can see what it looks like for
|||||> sound to go somewhere.
|||||>
|||||> cheers,
|||||> bill
|||||>
|||||> On Dec 7, 2005, at 2:52 PM, Chris Stroffolino wrote:
|||||>
|||||>> Thanks Joel (and Jerrold and Catherine and others) for explaining
|||||>> this--
|||||>>
|||||>> It's still confusing to me, but it just takes a while for these
|||things
|||||>> to
|||||>> sink in (learn by doing, etc). So, thank you for your continued
|||||>> patience
|||||>> with me on this---
|||||>>
|||||>> In other news, I can't even make mix-tapes for friends anymore coz
|||||>> everybody
|||||>> does the CD-burn thing. I know I shouldn't waste energy complaining
|||||>> about
|||||>> all this stuff, but sometimes I wonder if it's not accidental that

|||||>> 1) the rise of "attention deficit syndrome" parallels the rise of
|||||>> various
|||||>> new technologies in the 90s and 00s
|||||>> 2) a kind of cultural malaise in terms of creativity that many
|||people
|||||>> feel
|||||>> in many of the arts (and entertainment 'fields') doesn't somehow
|||||>> relate
|||||>> to the acceleration of having to learn new tricks technologically
|||just
|||||>> to
|||||>> not "fall behind" and be "invited to the table"
|||||>>
|||||>> the computer people take more than just money off of us...?
|||||>>
|||||>> Just wonderin'
|||||>>
|||||>> Chris
|||||>>
|||||>>
|||||>> -----
|||||>>> From: "j. kuszai" <[REDACTED]>
|||||>>> To: [REDACTED]
|||||>>> Subject: drummer seeks musicians to play wiki
|||||>>> Date: Wed, Dec 7, 2005, 4:51 AM
|||||>>>
|||||>>
|||||>>> Chris-- thanks, I appreciate what you are saying, even if I find
|||that
|||||>>> you "prefer not" to fill in some basics yourself by clicking on
|||some
|||||>>> links is a little odd, no eccentric. Goodness! You could make
|||this a
|||||>>> lot easier, my friend! I'm new to these things too, am not an
|||||>>> advocate nor a futurist... I see it as a very simple and practical
|||||>>> tool for doing something that might be done. My comment about wiki
|||||>>> building was offhanded, and I'm sorry if it was too opaque, etc.--
|||||>>>
|||||>>> It would be interesting to read a history of the desire for
|||communal
|||||>>> writing machines. I think of some of the performative ones that
|||were

||||>>> in use in Albany, and places like UT Austin, with people like John
||||>>> Slatin, others, but of course I know it predates that to be
|||sure...
||||>>> and being scared about provoking another attack of the auto-renga,
||||>>> I'll just line up behind the auto-thieves, who may see value in a
||||>>> particular model car, but are not necessarily interested in
||||>>> "promoting" it...
||||>>>
||||>>> That said, here is an example, about what is so great about the
|||wiki:
||||>>>
||||>>> When you add a double bracket around something, it automatically
||||>>> becomes a link. There is nothing at that link (no page) until
||||>>> someone visits it and starts typing. When saved, it becomes a
|||page.
||||>>> So, if I type, [[Chris Stroffolino]] in a wiki page, then save it,
||||>>> then click on it, then type your bio, etc., then save it, suddenly
||||>>> there is a page saved called "Chris_Stroffolino" and so forth.
|||There
||||>>> are other ways to link, etc., especially to pages outside a wiki
||||>>> (note that that Chris_Stroffolino page would be "inside" the wiki,
||||>>> that is, saved in the database files on the server). Or something
||||>>> like that. I'm not really all that interested in that part, but
|||just
||||>>> trying to make use of it, understand enough to do what I want to
||||do...
||||>>>
||||>>> Other features: each page has a "discussion" or "talk" page, which
||||>>> allows commentary about a page to live with, or behind, or next
|||to, a
||||>>> "visible" page-- If you would visit Wikipedia and check out the
||||>>> "talk" -- you'll find the enormously significant ways in which
||||>>> discussion accompanies editing and writing of pages. Look at a
||||>>> controversial topic (Scooter Libby-related debates about balance
|||and
||||>>> objectivity, for example, were fascinating, though I've not looked
||||>>> since for some time now) and you'll see what I mean...
||||>>>
||||>>> Compare the way that "Wikipedia" organizes content and the way
|||that
||||>>> the "Urban Dictionary" does, especially for words with multiple-
|||user

||||>>> entries (while nephz has one jaun has many and many spellings) --
|||the
||||>>> difference between these two -- with Wikipedia working with
||||>>> disambiguation, the U.D. organizes them, by compiling the
||||>>> differences, not rectifying their meanings. While both have
|||value,
||||>>> the structural possibilities offered by wiki are preferable for me
|||in
||||>>> what I'm trying to do, what I want to use it for...
||||>>>
||||>>> What else? It's easy to keep track and see what changes have been
||||>>> made; you can have a page contact you by email when it's updated
||||>>> (tracking), etc. and of course it's easy to lock-down pages as
||||>>> they're now doing at Wikipedia; a disappointing result. (They're
||||>>> also now talking about printing books, so I wonder how they plan
|||to
||||>>> do that in terms of the community of labor that went into
|||developing
||||>>> those pages)
||||>>>
||||>>> And there is more, but this is starting to sound like an
|||infomercial
||||>>> for wiki culture. Dan Weinstein, Ken Sherwood and I will be
||||>>> presenting a panel at Louisville XX Century Lit Conference, and
|||this
||||>>> is going to come up as Dan is the person who introduced me to
|||wikis.
||||>>> Ken will be talking about audio and podcasting, and I'll be
||||>>> presenting my work on this kind of thing, though refracted through
||||>>> subcultural theory and council communism and a proposal for the
||||>>> systematic hausmanization of the poetics list...
||||>>>
||||>>> Frankly, I'm shocked that given our ability to communicate, we
|||aren't
||||>>> more "organized" than we might be. Our channels are fragmented,
|||our
||||>>> interests atomized. I'm publishing my books but for WHAT? Perhaps
|||I'm
||||>>> just swooning having seen Julie Herrada's awesome exhibit at UofM
|||on
||||>>> the 100th anniversary of the IWW and thinking now about all the
|||stuff

||||>>> we need to do to think through what the '56 Hungarian uprising
|||might
||||>>> mean for us 50 years later. I'm embarrassed to have gotten less
|||done,
||||>>> to have been more involved in what other people are doing, looking
||||>>> around and seeing all the rhetorical flourish but very little of
||||>>> substance in the way of material something. Look around, what
||||>>> institutions have we built? And not to be "pro-institution" But...
||||>>> And if we were going to build an institution, one that might
|||threaten
||||>>> the viability of at least one wasteful, bullshit-producing
||||>>> corporation, why wouldn't we?
||||>>>
||||>>> Sorry to go on so long-- I now have to run to a day of student
||||>>> conferencing, but I'm happy to continue this somewhere, so keep in
||||>>> touch--
||||>>
||||>>
||||
||||--
|||||No virus found in this incoming message.
|||||Checked by AVG Free Edition.
|||||Version: 7.1.371 / Virus Database: 267.13.12/194 - Release Date:
|||7/12/05
||||
|||
|||--
|||No virus found in this outgoing message.
|||Checked by AVG Free Edition.
|||Version: 7.1.371 / Virus Database: 267.13.12/194 - Release Date: 7/12/05
|||
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Free Edition.
|||Version: 7.1.371 / Virus Database: 267.13.12/194 - Release Date: 7/12/05
|||
--
No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.1.371 / Virus Database: 267.13.13/197 - Release Date: 9/12/05

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182. **Ron Silliman**

Rising, Falling, Hovering: Silliman's Blog

Mon 12 Dec 2005

<http://ronsilliman.blogspot.com/>

RECENT POSTS

Rising, Falling, Hovering

by C.D. Wright “

A poem as complex as a major motion picture

My Dolores Park

Notes on Pinter, Norman Fischer, arts auctions,
the blogroll & Katrina relief

Naming and time “

the Plausible Worlds of Aaron Belz

Don Byrd on Olson Now

Recent poetry by Ray DiPalma

Wadada Leo Smith and the Golden Quartet “
greatness out of synch

Surprise “

the role of expectation in shaping aesthetics

Charles Olson Now “

From Mesopotamia to Iraq, and beyond

Bramble by Joseph Massey “

Lunes from a master of the miniature

Spam poems by Rob Read

that are really worth reading

Spring, Summer, Fall, Winter . . . and Spring

- A Korean look at contrition

Harry Potter

taking life seriously

An epic in seeming lyrics:

Laura Sims’s™ Practice, Restraint

Poetry & class

<http://ronsilliman.blogspot.com/>

[↑ Contents](#)

183. **poetics**
(no subject)

Mon 12 Dec 2005

lists. We regret that we let one slip through.

Poetics List Intern

[↑ Contents](#)

184. **Mary Jo Malo**
the wiki-d repent

Mon 12 Dec 2005

[_http://news.yahoo.com/s/ap/20051212/ap_on_hi_te/wikipedia_fake_bio_](http://news.yahoo.com/s/ap/20051212/ap_on_hi_te/wikipedia_fake_bio_)
(http://news.yahoo.com/s/ap/20051212/ap_on_hi_te/wikipedia_fake_bio)

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185. **Thomas savage**
Re: what if words had wings?

Mon 12 Dec 2005

Reading just the latest response to this series of messages, I find myself asking if this poet or anyone else on this series of responses is familiar with the once-famous classical song by Reynaldo Hahn entitled: "Si Mes Vers Avaient Des Ailes", which translates either as "If my words had wings" or "If my verses had wings."

K Zervos <[REDACTED]> wrote: what if words had wings
if words were birds or birds were words
that flew around us all the time, like flies
breadcrumbs thrown to pigeons
coming together
to make a haiku of cooing verbs and nouns and adjectives
every bakery would be a factory for poetry
a pentameter of ducks, poems in the sky
seagulls round a pier, squalking verbal clusters of meaning
salt and vinegar and sonnets
sparrows on the footpath,

spar rows
on the
foot path
spar

rows the
on foot path sparr
rows the
on foot sparr path
foot rows sparr path
foot spa on the path rr ow!
a crow, two crow a cacophony of crow
what black message would they spell?
and vultures would they carry with them words of doom and gloom?
and doves, white doves, would they write peace and love?
words/birds of joy and happiness
or be prey to a swooping hawk
the editor's red pencil striking
a cull, a cull, a cull
a cockatoo or too
and queer words
pink flamingoes
signified as signifier or vice versa
entrancing peacocks plumed and prancing
juxtaposed on surreal landscapes
assonating as they dance
twittering alliterating paratactic parakeets
what if birds were words
if words had wings
what poetry we'd see

komninos zervos
lecturer, convenor of CyberStudies major
School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of K Zervos
|||Sent: Friday, 9 December 2005 8:33 AM
|||To: [REDACTED]
|||Subject: Re: drummer seeks musicians to play wiki
|||
|||Dear Chris
|||
|||Greetings
|||
|||I'm still trying to work out how to tune my wiki.
|||
|||The trend in music sale and distribution is by download of single songs
|||from
|||the internet (for payment) and the concept of 'the album' has gone out
|||the
|||door. Young people download as many songs as they can afford or store on
|||their mobile music players. Wouldn't that signal the death of the cd and
|||the
|||rise of the single again?
|||
|||Thanks for your analysis of the late 60s and 70s in the usa, it seems we
|||share many similarities in australia, but lag behind in so-called
|||education
|||reforms like paying for your degree after you've finished(1993),
|||privatisation of tertiary education, etc..
|||
|||I still don't have a mobile phone, but i am not a luddite, i have chosen
|||not
|||to be dependent on that particular communication device. I do however
|||spend
|||several hours a day on-line and emailing.
|||
|||I have embraced the internet as a creative tool and not a technology to
|||replace other technologies. I don't see a binary opposition old vs new
|||technology at all. Most binary oppositions can be shown to be differences
|||in
|||degree rather than kind anyway. The internet is not a place to remediate
|||old
|||media, although it is very good for this purpose, it is an experimental
|||space characterised by collaborative projects(like wiki),
|||interconnectivity,
|||greater user participation(interactivity), and as a polysemiotic system

|||of
|||reading and writing using all kinds of media elements as textons. Past
|||arguments of which semiotic system best describes the way the world is
|||'read' have set up oppositions text/image, text/music, music/image etc.
|||the
|||reality is that we use all kinds of systems to 'read' the world and the
|||internet and multimedia software is allowing that kind of new media
|||writing/composing for the medium of the web.
|||John cale and lou read in 'songs for drella' a tribute album for andy
|||warhol
|||wrote,
|||"he's driving a gypsy caravan but he's thinking like a truck"
|||
|||the internet for me is a gypsy caravan and too many people just drive it
|||like a truck.
|||
|||Komninos
|||
|||
|||komninos zervos
|||lecturer, convenor of CyberStudies major
|||School of Arts
|||Griffith University
|||Room 3.25 Multimedia Building G23
|||Gold Coast Campus
|||Parkwood
|||PMB 50 Gold Coast Mail Centre
|||Queensland 9726
|||Australia
|||Phone 07 5552 8872 Fax 07 5552 8141
|||homepage: http://www.gu.edu.au/ppages/k_zervos
|||broadband experiments:
|||<http://users.bigpond.net.au/mangolegs>
|||
|||
|||||-----Original Message-----
|||||From: UB Poetics discussion group
|||||[mailto:]
|||||On Behalf Of Chris Stroffolino
|||||Sent: Friday, 9 December 2005 8:04 AM
|||||To:
|||||Subject: Re: drummer seeks musicians to play wiki

|||||
|||||Hi Bill---
|||||
|||||Thanks for writing--I think the crisis with underfunded schools and
|||||artist
|||||and entertainment types are very intertwined.
|||||Obviously, I'm somewhat ambivalent about the "new technology"---
|||||
|||||(for instance, there was that satire in The Onion a few months back
|||about
|||||the guy who finally broke down after 10 years and got a cell phone
|||||which he used to call up NPR from his car to decry the "loss of public
|||||spaces"---they got it down kinda brilliantly)
|||||
|||||So yes sure I have to avoid the temptation to champion
|||||"primitive" luddite, or whatever else I may invoke as theories
|||||of "cultural decay" and be, uh,
|||||"nostalgic for a time before i was even born"
|||||
|||||For looking at larger issues like the way the car and TV (more so than
|||||radio, I'd say--though to some extent TV was an "extension" of the
|||radio)
|||||changed cultural life in America---and how the changes, after a brief,
|||||and exciting transitional period, have now become normalized,
|||||and now seeing the web similarly normalized for many teens,
|||||it tends to render obsolete many identity-forming "standards"
|||||a previous generation may still appeal to.
|||||
|||||For instance, in the mass-media of recorded music, there has been,
|||||along with the rise of the CD, the "death of the single," and
|||||the marginalization of the more autonomous (relatively speaking)
|||||"personality DJ" on the radio. The implications of this are too
|||||broad to go into here (and probably of not the most interest to
|||||a poetics list)---but people who grew up accepting these primary
|||||modes of cultural reproduction in that sphere find themselves groping
|||to
|||||try to understand what exactly has replaced them (and many are
|||fumbling
|||||around the web, etc).
|||||
|||||Now, if one thinks (however "subjectively") that these older modes
|||||enabled a more vital cultural dialogue---as the baby boomer generation

|||||cultural critics are often fond of doing--that the art that was
|||"allowed"
|||||to be more popular "once upon a time" was actually "better"---and that
|||||the mode of production enabled that. Not just because one could have a
|||||hit
|||||single with raw (CHEAPLY PRODUCED!) garage rock in 1966, but also
|||because
|||||the single was less bulky than an album, or, later, people "UPGRADING
|||||THEIR
|||||ALBUM COLLECTIONS to CDS"---to, in effect, reify and rigidify a
|||certain
|||||CANON you might say. Consumers in the 80s/90s became way more
|||encouraged
|||||to "upgrade" their old album collections (bonus tracks were thrown in
|||for
|||||the skeptics) than check out newer things. And there was more of a
|||PROFIT
|||||margin for the record companies in doing this. The switch from singles
|||to
|||||albums that took place in "pop music" in the 60s also became
|||||progressively
|||||more normalized, even as the "art rock" thing went back to the older
|||mode
|||||of an album largely being a few "hits" with a good deal of "filler"
|||(as
|||||in
|||||early motown albums), but in 1965, you didn't HAVE to get the album.
|||By
|||||1995, you did---and so "consumers" tried to subvert this with napster
|||and
|||||such.
|||||
|||||Anyway, similarly with schools---basically ever since brown v. board
|||of
|||||education allegedly desegregated public schools, there have been
|||attempts
|||||to
|||||de-fund public schools, although it took awhile for this movement to
|||gain
|||||steam---the "reagan revolution" "school vouchers" etc. The analogy
|||with
|||||the

|||||"music biz" (above) is only partially explained by racism--
|||Privitization
||||ends up becoming the bastard child of the Great Society when it comes
|||to
|||||"higher education." The FLOWERING of "higher education" in the late
|||60s
||||through the 80s, in which colleges were largely opened up to lower
|||class
||||whites, women, and "minorities" more than ever before at first, like
|||the
||||so-called DEMOCRATIZATION that pop-top 40 radio allowed around that
|||same
||||time, at first had great liberating potential. But soon, after the
|||late
||||70s
|||||"student-loan" act (which allowed or maybe even "forced" the prices of
||||colleges to go up), and people with BAs and MAs and even Ph.Ds now
||||flooded
||||the "marketplace" and the degrees became devalued (for many, an MA in
||||1990
||||was somewhat analogous to a highschool degree in 1960)---meaning
|||access
||||to
||||the means of cultural production for both became equally limited.
||||
||||When I say "cultural malaise" then, I don't mean that there isn't as
|||much
||||GREAT STUFF being produced today, whether intellectually, artistically
|||or
||||in the entertainment industry, but that it does seem, empirically,
|||much
||||more difficult for people to find it or to be heard as the mass media
|||has
||||a much smaller tolerance for eclecticism and difference than it once
|||did.
||||Conspiracy theories can come in handy here, but of course it's
|||probably
||||better to not let the question rest with "what went wrong" but rather
|||try
||||to figure out how this can be "subverted" or at least "changed". So, I
||||keep
||||coming up with quotes like "if a fool persists in his folly" or "I

|||will
|||||never cease from mental fight"---but it can't be purely MENTAL, can it?
|||||At least not for me. Like what does the desire, and frankly, NEED, to
|||||shake
|||||things up---without losing a sense a fun--mean today? What can it mean
|||||today? Working one-on-one, seeking out individuals on, say, MYSPACE
|||may
|||||not
|||||be the most efficient way of trying to build a network or coalition in
|||||the
|||||absence of vital local culture, or the absence of a "national
|||promotional
|||||campaign" that allegedly understands the proper rules and is too often
|||||(whether in the field of books, music, teaching, etc) a form of
|||||censorship
|||||based on credentials and a fear of risk-taking. But it's definitely
|||||better
|||||than just sitting at home, or with a few friends at a bar, resigning
|||||ourselves to not being heard, which, for me, is ultimately a kind of
|||||selfish fear of GIVING--not that I want to go too far into the "death
|||or
|||||glory" thing. I mean I like to QUIP and make fun of (almost to the
|||point
|||||of
|||||(discrediting) say Ezra Pound for saying he lost his center trying to
|||fight
|||||the
|||||world, but the "cultural malaise" of which I speak is ONE with the
|||idea
|||||of living in one of the RICHEST countries in the world and in which
|||||people
|||||whose city was destroyed by a hurricane are offered little to no help
|||||whatsoever. A Basic helplessness in part because the MEDIATORS have
|||once
|||||again become more like WALLS than BRIDGES---despite some hopes after
|||the
|||||salves were "freed" that there could be "social progress."
|||||
|||||It's precisely the myth of "social progress" that has engendered the
|||||reversion! Unfortunately, the web, like "upward mobility" promised by
|||||"white
|||||collar" jobs (and the myth of college), as well as the "revolutions"

|||in
||||the
||||mode of productions in the entertainment industry, has based so much
|||of
||||its
|||||"aura" on such a myth of social progress, and even if it's ULTIMATELY
|||not
||||any worse than previous modes, it certainly isn't SOCIAL progress, at
||||least
||||not in and of itself. A tool perhaps, yes---but at what cost?
||||
||||Okay, blah blah, Chris
||||
||||
||||-----
||||>From: Bill Marsh
||||>To: [REDACTED]
||||>Subject: Re: drummer seeks musicians to play wiki
||||>Date: Wed, Dec 7, 2005, 1:30 PM
||||>
||||
||||> chris,
||||>
||||> i think boring school curricula is a better explanation for
|||attention
||||> deficit
||||>
||||> but seriously, i'm wondering where you see or experience this
|||"cultural
||||> malaise" -- the bad thing about 'new technology' i think is
|||definitely
||||> "having to learn" it but i see this as more of a problem for
||||> underfunded schools having to meet NCLB standards than for artist
|||and
||||> entertainment types looking for new stimuli.
||||>
||||> but in writing, publishing, for example, the museum is filled with
||||> bundles of high-tech tricks (techniques and practices and such) that
||||> writers, editors, publishers have had to learn in order to make it
|||work
||||> the way we see it regularly w/o benefit of anything new to the 90s
|||and

|||||> 00s. a lot of that work has gone backstage to be sure, but it takes
|||||> time/money/ resources all the same. what did it take, for example,
|||to
|||||> get invited to this poetics table and pick up a fork?
|||||>
|||||> i'd love to have some of those mix-tapes, by the way. i'm giving my
|||||> kids my old 4-track recorder so they can see what it looks like for
|||||> sound to go somewhere.
|||||>
|||||> cheers,
|||||> bill
|||||>
|||||> On Dec 7, 2005, at 2:52 PM, Chris Stroffolino wrote:
|||||>
|||||>> Thanks Joel (and Jerrold and Catherine and others) for explaining
|||||>> this--
|||||>>
|||||>> It's still confusing to me, but it just takes a while for these
|||things
|||||>> to
|||||>> sink in (learn by doing, etc). So, thank you for your continued
|||||>> patience
|||||>> with me on this---
|||||>>
|||||>> In other news, I can't even make mix-tapes for friends anymore coz
|||||>> everybody
|||||>> does the CD-burn thing. I know I shouldn't waste energy complaining
|||||>> about
|||||>> all this stuff, but sometimes I wonder if it's not accidental that
|||||>> 1) the rise of "attention deficit syndrome" parallels the rise of
|||||>> various
|||||>> new technologies in the 90s and 00s
|||||>> 2) a kind of cultural malaise in terms of creativity that many
|||people
|||||>> feel
|||||>> in many of the arts (and entertainment 'fields') doesn't somehow
|||||>> relate
|||||>> to the acceleration of having to learn new tricks technologically
|||just
|||||>> to
|||||>> not "fall behind" and be "invited to the table"
|||||>>

|||||>> the computer people take more than just money off of us...?
|||||>>
|||||>> Just wonderin'
|||||>>
|||||>> Chris
|||||>>
|||||>>
|||||>> -----
|||||>>> From: "j. kuszai"
|||||>>> To: [REDACTED]
|||||>>> Subject: drummer seeks musicians to play wiki
|||||>>> Date: Wed, Dec 7, 2005, 4:51 AM
|||||>>>
|||||>>
|||||>>> Chris-- thanks, I appreciate what you are saying, even if I find
|||that
|||||>>> you "prefer not" to fill in some basics yourself by clicking on
|||some
|||||>>> links is a little odd, no eccentric. Goodness! You could make
|||this a
|||||>>> lot easier, my friend! I'm new to these things too, am not an
|||||>>> advocate nor a futurist... I see it as a very simple and practical
|||||>>> tool for doing something that might be done. My comment about wiki
|||||>>> building was offhanded, and I'm sorry if it was too opaque, etc.--
|||||>>>
|||||>>> It would be interesting to read a history of the desire for
|||communal
|||||>>> writing machines. I think of some of the performative ones that
|||were
|||||>>> in use in Albany, and places like UT Austin, with people like John
|||||>>> Slatin, others, but of course I know it predates that to be
|||sure...
|||||>>> and being scared about provoking another attack of the auto-renga,
|||||>>> I'll just line up behind the auto-thieves, who may see value in a
|||||>>> particular model car, but are not necessarily interested in
|||||>>> "promoting" it...
|||||>>>
|||||>>> That said, here is an example, about what is so great about the
|||wiki:
|||||>>>
|||||>>> When you add a double bracket around something, it automatically
|||||>>> becomes a link. There is nothing at that link (no page) until

||||>>> someone visits it and starts typing. When saved, it becomes a
|||page.
||||>>> So, if I type, [[Chris Stroffolino]] in a wiki page, then save it,
||||>>> then click on it, then type your bio, etc., then save it, suddenly
||||>>> there is a page saved called "Chris_Stroffolino" and so forth.
|||There
||||>>> are other ways to link, etc., especially to pages outside a wiki
||||>>> (note that that Chris_Stroffolino page would be "inside" the wiki,
||||>>> that is, saved in the database files on the server). Or something
||||>>> like that. I'm not really all that interested in that part, but
|||just
||||>>> trying to make use of it, understand enough to do what I want to
||||do...
||||>>>
||||>>> Other features: each page has a "discussion" or "talk" page, which
||||>>> allows commentary about a page to live with, or behind, or next
|||to, a
||||>>> "visible" page-- If you would visit Wikipedia and check out the
||||>>> "talk" -- you'll find the enormously significant ways in which
||||>>> discussion accompanies editing and writing of pages. Look at a
||||>>> controversial topic (Scooter Libby-related debates about balance
|||and
||||>>> objectivity, for example, were fascinating, though I've not looked
||||>>> since for some time now) and you'll see what I mean...
||||>>>
||||>>> Compare the way that "Wikipedia" organizes content and the way
|||that
||||>>> the "Urban Dictionary" does, especially for words with multiple-
|||user
||||>>> entries (while nephz has one jaun has many and many spellings) --
|||the
||||>>> difference between these two -- with Wikipedia working with
||||>>> disambiguation, the U.D. organizes them, by compiling the
||||>>> differences, not rectifying their meanings. While both have
|||value,
||||>>> the structural possibilities offered by wiki are preferable for me
|||in
||||>>> what I'm trying to do, what I want to use it for...
||||>>>
||||>>> What else? It's easy to keep track and see what changes have been
||||>>> made; you can have a page contact you by email when it's updated
||||>>> (tracking), etc. and of course it's easy to lock-down pages as

||||>>> they're now doing at Wikipedia; a disappointing result. (They're
||||>>> also now talking about printing books, so I wonder how they plan
|||to
||||>>> do that in terms of the community of labor that went into
|||developing
||||>>> those pages)
||||>>>
||||>>> And there is more, but this is starting to sound like an
|||infomercial
||||>>> for wiki culture. Dan Weinstein, Ken Sherwood and I will be
||||>>> presenting a panel at Louisville XX Century Lit Conference, and
|||this
||||>>> is going to come up as Dan is the person who introduced me to
|||wikis.
||||>>> Ken will be talking about audio and podcasting, and I'll be
||||>>> presenting my work on this kind of thing, though refracted through
||||>>> subcultural theory and council communism and a proposal for the
||||>>> systematic hausmanization of the poetics list...
||||>>>
||||>>> Frankly, I'm shocked that given our ability to communicate, we
|||aren't
||||>>> more "organized" than we might be. Our channels are fragmented,
|||our
||||>>> interests atomized. I'm publishing my books but for WHAT? Perhaps
|||I'm
||||>>> just swooning having seen Julie Herrada's awesome exhibit at UofM
|||on
||||>>> the 100th anniversary of the IWW and thinking now about all the
=== message truncated ===

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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186. **Adam Fieled**

New: Gordon, Nester, Fieled

Mon 12 Dec 2005

Check out on PFS Post (www.artrecess.blogspot.com):

--new work from Daniel Nester & Noah Eli Gordon

And on Great Works (www.greatworks.org.uk)

--new work from Adam Fieled

And, of course, happy cranberry sauce!!

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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187. **Stephen Vincent**

Unless he is granted clemency, Stanley "Tookie" Williams

Mon 12 Dec 2005

Dear Folks:

Unless he is granted clemency, Stanley "Tookie" Williams will be put to death at 12:01 a.m. Tomorrow (that is Tuesday, or less than 15 hours from now).

Please give Governor Arnold Schwarzenegger's Office a call to to express support for clemency.

Sacramento Office:

Phone: [REDACTED]

Thanks,

Stephen Vincent

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188. **Stephen Vincent**

Clemency Denied

Mon 12 Dec 2005

The Associated Press

Monday, December 12, 2005; 4:11 PM

SAN FRANCISCO -- Gov. Arnold Schwarzenegger on Monday refused to spare the life of Stanley Tookie Williams...

A repellant day. Sadly,

S

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189. **Aaron Belz**
buck downs

Mon 12 Dec 2005

Need his email address. anyone?

AB

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190. **Gerald Schwartz**
Re: Clemency Denied

Mon 12 Dec 2005

Yes, a repellant day. And one we must never allow ourselves to forget, since it seems so to have turned solely on the polls.

Tonight we are all failing to meet the challenge to ourselves as a species to find ways of dealing with our others that would manifest intelligence and compassion rather than power and vengeance.

... but then it should come as no surprise...

Gerald S.

*The Associated Press
Monday, December 12, 2005; 4:11 PM*

SAN FRANCISCO -- Gov. Arnold Schwarzenegger on Monday refused to spare the life of Stanley Tookie Williams...

A repellant day. Sadly,

S

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191. **Gabrielle Welford**
Re: Clemency Denied

Mon 12 Dec 2005

i'm really sad to hear this. pukey country we are turned into...

On Mon, 12 Dec 2005, Stephen Vincent wrote:

The Associated Press
Monday, December 12, 2005; 4:11 PM

SAN FRANCISCO -- Gov. Arnold Schwarzenegger on Monday refused to spare the life of Stanley Tookie Williams...

A repellant day. Sadly,

S

gabrielle welford
instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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192. **C Daly**
Re: Clemency Denied
Mon 12 Dec 2005

yesterday, the celebrity real estate column in the LA times had a notice of the sale of the house built on the lot where OJ Simpson's house on Rockingham once stood (even all the original topsoil was removed)...

the same LA times had a story of the beating death of a schizophrenic man arrested on gun possession charges who was put in central lock up with murderers; they thought he was a "snitch"

while I oppose the death penalty except in the case of sex murderer serial killers, and it is soo rarely applied to them, I wonder if tookie's case would have been improved if he had, in these past weeks, started to undermine the power of the gangs in prison, or the culture of refusing to testify -- probably not, but wouldn't that have been grand? I understand that would be only substituting one violent and unfair system for another, neither affecting me personally

but I've always hated the deadly side of the concept behind the "tattletale" playground taunt

Catherine Daly

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193. **Gerald Schwartz**

Re: Clemency Denied

Mon 12 Dec 2005

while I oppose the death penalty except in the case of sex murderer serial killers, and it is soo rarely applied to them, I wonder if tookie's case would have been improved if he had, in these past weeks, started to undermine the power of the gangs in prison, or the culture of refusing to testify -- probably not, but wouldn't that have been grand?

Catherine:

Confused here: Having only knowledge of New York State's death row structure, where inmates are "locked down" in isolated cells, especially in the narrow weeks leading up to execution (we've yet to have one here), how could Williams have had the contact to bring about your idea? Yes, there is a kind of telegraph even in the darkest of holes, yet... yet...?

Also, after all... aren't the gangs within an unofficial creation of the official structure? A distant cousin, say, of how Ralph Reed/Karl Rove handed the South (and all its alignment "axis states") to our current president? In many, many prisons the gangs run the place at the tacit behest of those with the keys. No?

Gerald S.

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194. **C Daly**

Re: Clemency Denied

Mon 12 Dec 2005

gangs in prison are an extension of the gangs on the streets; I suppose one could argue that they are more powerful than the system, in that the executions gang leadership orders in prison can't be stayed

they undermine the system by determining who testifies to what in court

and Tookie has had the ears of any number of celebs for several weeks now, through his lawyers

All best,
Catherine

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195. **PR Primeau**
Re: Clemency Denied
Mon 12 Dec 2005

live by the sword, die by the sword.

pr

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196. **Joe Brennan**
You got Mars or You got The Rapture
Mon 12 Dec 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

"If you're going first class, you got Mars. If you're going coach, ." U.S. Kleptocracies Isolation On Global Warming Not A Concern: Bush Plan Includes The Rapture And Colonizing Mars To Avoid Danger: World Says It Would Just Be Glad To See Whitey Go---"Mars, Rapture, It Don't Fuckin' Matter As Long As You Assholes Get Out Of Our Business." In Flap Over 'Christmas' Creche, Check Or Charge Not A Factor. By EVAN HELPICE

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving
free reign to this hubbub of voices...."

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197. **Steve Dalachinsky**

Fw: Book Party -- Blake Haunts Me - January 3

Mon 12 Dec 2005

Snapdragon Press cordially invites
to celebrate the publication of
Blake Haunts Me,
a chapbook by Tsaurah Litzky
with collage by Steve Dalachinsky

Tuesday January 3, 8pm
@Bowery Poetry Club,
308 Bowery(at Bleecker)
NYC [REDACTED]
FREE

Readings by Tsaurah, Steve Dalachinsky & Hal Sirowitz

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198. **Susan Webster Schultz**

governator

Tue 13 Dec 2005

it's worth reading the gov's statement on why he won't give Tookie
Williams clemency.
Among other bizarre paragraphs is one in which he "close reads" the list
of persons to whom
Williams dedicated one of his books. The list begins with Nelson
Mandela, but Gov. S declares
that because the book is also dedicated to George Jackson, he has not
adequately "atoned." Elsewhere
he writes that, if violence had declined in LA, that would have shown
that Williams's books were
effective, but because there is still violence...
Leave close reading to the professionals, Governor...
aloha, Susan Schultz

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199. **Stephen Vincent**

Re: governor

Tue 13 Dec 2005

I know it is easy for someone not in power to suggest to one who is in a posi-
tion of even a small amount of power to abdicate that power. But I do wish that

Al Young - the current poet laureate of the State of California would quit in protest against the Governor's refusal to grant clemency. Al - who I have known to be a very decent guy in other situations (as well as quite serious about the possibility of his current position, particularly for supporting young and student writers) just might up and leave. I suspect the whole thing is quite troubling for him - let alone many of us.

Re Susan's report here: Does the Governor want us to assume that this execution will lead to a decline in violence in Los Angeles and elsewhere? The analysis strikes me as totally nuts.

Sorrowfully,

Stephen Vincent

it's worth reading the gov's statement on why he won't give Tookie Williams clemency. Among other bizarre paragraphs is one in which he "close reads" the list of persons to whom Williams dedicated one of his books. The list begins with Nelson Mandela, but Gov. S declares that because the book is also dedicated to George Jackson, he has not adequately "atoned." Elsewhere he writes that, if violence had declined in LA, that would have shown that Williams's books were effective, but because there is still violence...

Leave close reading to the professionals, Governor...

aloha, Susan Schultz

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200. **Benjamin Basan**

Re: governor

Tue 13 Dec 2005

The statement is here:

<http://tinyurl.com/78uck>

Ben

On Dec 12, 2005, at 11:33 PM, Susan Webster Schultz wrote:

it's worth reading the gov's statement on why he won't give Tookie Williams clemency. Among other bizarre paragraphs is one in which he "close reads" the list of persons to whom Williams dedicated one of his books. The list begins with Nelson Mandela, but Gov. S declares

that because the book is also dedicated to George Jackson, he has not adequately "atoned." Elsewhere he writes that, if violence had declined in LA, that would have shown that Williams's books were effective, but because there is still violence...

Leave close reading to the professionals, Governor...

aloha, Susan Schultz

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201. **Ishaq**

Tookie's Executioner: THE TERMINATOR

Tue 13 Dec 2005

<http://victoria.indymedia.org/news/2005/12/46864.php>

Tookie's Executioner: THE TERMINATOR

Send Arnold Your Love! Arnold Schwarzenegger's primary residence is at; 12989 CHALON RD LOS ANGELES CA 90049...The son of an SS nazi officer, Schwarzenegger has publicly stated that he has dreamed of being a dictator and that he admires Hitler. ...

Tookie's Executioner: THE TERMINATOR

Send Arnold Your Love!

Arnold Schwarzenegger's primary residence is at;
12989 CHALON RD LOS ANGELES CA 90049

Send Some Of Your Love Today!

Arnold owns a restaurant called;
Schatzi on Main
3110 Main Street,
Santa Monica, CA / 

Arnold Killed Tookie!

Send Arnold Some Love!

Arnold Exposed:

The son of an SS nazi officer, Schwarzenegger has publicly stated that he has dreamed of being a dictator and that he admires Hitler. He campaigned for war criminal Kurt Waldhiem after it had been made public that he was a top nazi.

<http://www.arnoldexposed.com/>

Arnold Killed Tookie!

Send Arnold Some Love!

Where You Might Find Arnold!

Give Arnold Some Love!

<http://www.seeing-stars.com/StarIndexes/Arnold.shtml>

Arnold Killed Tookie!

ARNOLDS PROPERTY DETAIL

Los Angeles, CA RICK AUERBACH, ASSESSOR

Parcel# (APN): 4493-005-034 Use Description:

Parcel Status:

Owner Name: SCHWARZENEGGER ARNOLD & MARIA SHRIVER

Mailing Addr: 3110 MAIN ST SANTA MONICA CA 90405

Situs Addr: 12989 CHALON RD LOS ANGELES CA 90049

Legal Description: TR=37838 FOR DESC SEE ASSESSOR'S MAPS PO

3326-033-034 WACHTER PAUL D SCHWARZENEGGER BLIND TRUST AVE
G(PAV)/VIC

240 STE HI VISTA CA 93535 Map

3386-001-027 WACTER PAUL D SCHWARZENEGGER BLIND TRUST AVE K/
VIC 59 STE ROSEVELT CA 93535 Map

4471-020-017 WEIDER BETTY SCHWARZENEGGER ARNOLD Map

4493-005-034 SCHWARZENEGGER ARNOLD & MARIA SHRIVER 12989
CHALON RD LOS ANGELES CA 90049

PROPERTY DETAIL

Los Angeles, CA RICK AUERBACH, ASSESSOR

Parcel# (APN): 4493-005-034 Use Description:

Parcel Status:

Owner Name: SCHWARZENEGGER ARNOLD & MARIA SHRIVER

Mailing Addr: 3110 MAIN ST SANTA MONICA CA 90405

Situs Addr: 12989 CHALON RD LOS ANGELES CA 90049

Legal Description: TR=37838 FOR DESC SEE ASSESSOR'S MAPS PO
ASSESSMENT

Total Value: \$10,883,250 Use Code: 0101 Zoning: LARE40

Land Value: \$8,033,466 Tax Rate Area: 00067

Impr Value: \$2,849,784 Year Assd: 2005 Impr Type:

Other Value: Property Tax: Price/Sqft: \$335.38

% Improved: 26% Delinquent Yr:

Exempt Amt.: Exempt Codes: N

SALE HISTORY Sale1 Sale2 Sale 3 Transfer

Recording Date: 04/17/2002 04/17/2002

Recorded Doc: 897005 897005

Rec. Doc Type:

Transfer Amount: \$4,863,040

Seller (Grantor):

1st Trs Dd Amt: Code 1: 2nd Trs Dd Amt: Code 2:

PROPERTY CHARACTERISTICS

Lot Acres: Year Built: 2001 Fireplace:

Lot SqFt: Effective Yr: A/C: CENTRAL

Bldg/Liv Area: 14,500 Heating: FLOOR FURNACE

Units: 1 Total Rooms: Pool: POOL

Buildings: Bedrooms: 7 Flooring:

Stories: Baths (Full): 10 Park Type:

Style: Baths (Half): Spaces:

Construct: Bsmt SqFt: Site Influence:

Quality: Garage SqFt:

Building Class: D Timber Preserve:

Condition: Ag Preserve:

Other:

Other Rooms:

PROPERTY DETAIL

Los Angeles, CA RICK AUERBACH, ASSESSOR

Parcel# (APN): 4471-020-017 Use Description:

Parcel Status:

Owner Name: WEIDER BETTY SCHWARZENEGGER ARNOLD

Mailing Addr: 131 S HUDSON AVE LOS ANGELES CA 90004

Situs Addr:

Legal Description: SE 1/4 OF NW 1/4 OF SEC 14 T 1S R 19W
ASSESSMENT

Total Value: \$36,445 Use Code: 010V Zoning: LCA11*

Land Value: \$36,445 Tax Rate Area: 08666

Impr Value: Year Assd: 2005 Impr Type:

Other Value: Property Tax: Price/Sqft:

% Improved: Delinquent Yr:

Exempt Amt.: Exempt Codes: N

SALE HISTORY Sale1 Sale2 Sale 3 Transfer

Recording Date: 03/07/2002 01/11/1978 11/08/1971 03/07/2002

Recorded Doc: 546886 546886 546886

Rec. Doc Type:

Transfer Amount:

Seller (Grantor):

1st Trs Dd Amt: Code 1: 2nd Trs Dd Amt: Code 2:

PROPERTY DETAIL

Los Angeles, CA RICK AUERBACH, ASSESSOR

Parcel# (APN): 3386-001-027 Use Description:

Parcel Status:

Owner Name: WACTER PAUL D SCHWARZENEGGER BLIND TRUST

Mailing Addr: 3110 MAIN ST SANTA MONICA CA 90405

Situs Addr: AVE K/VIC 59 STE ROSEVELT CA 93535

Legal Description: W 1/2 OF W 1/2 OF NW 1/4 OF NE 1/4 OF NE

ASSESSMENT

Total Value: \$10,182 Use Code: 580V Zoning: LCA21*

Land Value: \$10,182 Tax Rate Area: 03828

Impr Value: Year Assd: 2005 Impr Type:

Other Value: Property Tax: Price/Sqft:

% Improved: Delinquent Yr:

Exempt Amt.: Exempt Codes: N

SALE HISTORY Sale1 Sale2 Sale 3 Transfer

Recording Date: 06/18/2004 03/14/1977 06/18/2004

Recorded Doc: 1566505 1566505 1566505

Rec. Doc Type:

Transfer Amount:

Seller (Grantor):

1st Trs Dd Amt: Code 1: 2nd Trs Dd Amt: Code 2:

PROPERTY DETAIL

Los Angeles, CA RICK AUERBACH, ASSESSOR

Parcel# (APN): 3326-033-034 Use Description:

Parcel Status:

Owner Name: WACHTER PAUL D SCHWARZENEGGER BLIND TRUST

Mailing Addr: 3110 MAIN ST #300 SANTA MONICA CA 90405

Situs Addr: AVE G(PAV)/VIC 240 STE HI VISTA CA 93535

Legal Description: *SE 1/4 OF SW 1/4 OF SE 1/4 OF SE 1/4 (E

ASSESSMENT

Total Value: \$3,672 Use Code: 580V Zoning: LCA11*

Land Value: \$3,672 Tax Rate Area: 03449

Impr Value: Year Assd: 2005 Impr Type:

Other Value: Property Tax: Price/Sqft:

% Improved: Delinquent Yr:

Exempt Amt.: Exempt Codes: N

SALE HISTORY Sale1 Sale2 Sale 3 Transfer

Recording Date: 06/18/2004 06/01/1976 06/18/2004

Recorded Doc: 1566506 1566506 1566506

Rec. Doc Type:

Transfer Amount:

Seller (Grantor):

1st Trs Dd Amt: Code 1: 2nd Trs Dd Amt: Code 2:

http://www.indybay.org/news/2005/12/1789789_comment.php#1789803

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://www.sleepybrain.net/vanilla.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.lowliferecords.co.uk/>

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202. **Ram Devineni**

Sound Barrier Wins Critics Awards at Festivals

Tue 13 Dec 2005

Dear Friends:

Rattapallax produced film "Sound Barrier" has recently won some big awards.

The Jury of the Filmcritica Award "Bastone Bianco" of the 23rd Torino Film Festival was given to SOUND BARRIER by Amir Naderi.

Citation: For the extreme experimentation with which he breaks down the barrier between sound, sight and touch, in a form which touches the madness of Herzog and the tragic utopia of the story by Sokurov.

Amir Naderi was given the Critics Award (Roberto Rossellini prize) and Charlie Wilson won the Best Actor award at the Roma Film Festival.

Recent Festival showings:

Torino Film Festival, Roma Film Festival, Vancouver International Film Festival & Tokyo Filmex

Exhilarating and exhausting — with a finale that is quite literally an epiphany. — Village Voice

<http://www.rattapallax.com/naderi.htm>

Cheers

Ram Devineni

Producer

Please send future emails to

██████████ for press

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203. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 12-13-05

Tue 13 Dec 2005

JUST BUFFALO OPEN READINGS

Carnegie Art Center

240 Goundry St., North Tonawanda (Meets monthly on the second Wednesday)

Featured: Marge Merrill

Wednesday, December 14, 7 P.M.

10 slots for open readers

The Book Corner

1801 Main St., Niagara Falls (Meets monthly on the third Thursday)

Featured: Russ Golata

Thursday, December 15, 7 P.M.

10 slots for open readers

Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

Featured: Marlyn Martinez-Saroff

Sunday, December 18, 7 P.M.

10 slots for open readers

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery. Group meets 1st and 3rd Wednesday at 7 p.m. Call for details.

LITERARY BUFFALO

TALKING LEAVES BOOKS

Talking Leaves Books is pleased to announce a booksigning to celebrate the release of Volume III of *Uncrowned Queens: African American Women Community Builders*, just released by Buffalo's Uncrowned Queens Institute for Research and Education on Women. Editors Peggy Brooks-Bertram and Barbara Seals Nevergold will be at our Main Street store on Friday, December 16th, at 6 pm to sign copies of the book and discuss the project. The event is free and open to the public. Copies of all three *Uncrowned Queens* books are currently for sale, and will of course be available at the signing.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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204. **David A. Kirschenbaum**

**** Advertise in Boog City 31 ****

Tue 13 Dec 2005

The January Boog City, issue 31, is going to press Tues. Jan. 3, and our indie discount ad rate is here to stay. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles, your band's new album, your label's new releases.

2,000 issues are distributed throughout Manhattan's East Village and Williamsburg, Brooklyn.

Email as soon as possible to reserve ad space--preferably by Tues. Dec. 20--and ads need to be in by Tues. Dec. 27.

(We're also cool with donations, real cool.)

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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205. **William Allegrezza**

last chance for submission/cracked slab books

Tue 13 Dec 2005

December 15th (postmarked) is the deadline for all manuscripts for the Heartland Poetry Prize (<http://crackedslabbooks.com/heartland.html>) from Cracked Slab Books (<http://crackedslabbooks.com> <<http://crackedslabbooks.com/>>).

The prize includes money, a reading tour, and book copies.

If you have an experimental work sitting around, go ahead and submit.

See the website for details: <http://crackedslabbooks.com/heartland.html>.

Bill Allegrezza



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206. **Stephen Vincent**
New & last of the Year Blog

Tue 13 Dec 2005

<http://stephenvincent.net/blog/>

Pix & Texts

Raised by Ghosts - The Heat Vent (at James Lick Middle School) On the Skids (Dolores Park) DNA Disease Research, Language & Gertrude Stein, Dr. Seuss, et al. (Some "Sneetches" from various sources)

I suspect these will be last entries for the year! Thanks for receiving, responding or, understandably overwhelmed by Internet overload, hitting that Delete key for purposes of sanity!

& Happy Holidays

Stephen V

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207. **Rob McLennan**
new(ish) on rob's clever blog

Tue 13 Dec 2005

new(ish) on rob's clever blog

-- Ongoing notes, December 2005 (home when it moves you, poems by gillian wigmore, Creekstone Press; Arc #55; Stan Dragland's Stormy Weather / Foursomes, Pedlar Press; George Murray's A SET OF DEADLY NEGOTIATIONS, Frog Hollow Press)

-- announcement: 71 for GB: An anthology for George Bowering on the occasion of his 70th birthday; mostly new works by friends, writers, poets and artists

-- a question of translation: (letter to the Canada Council by Erin Moure + Robert Majzels)

-- new from above/ground press; bpNichol's The True Eventual Story of Billy the Kid; afterward by carl peters, bpNICHOL'S THE TRUE EVENTUAL STORY OF BILLY THE KID: MODERN FICTION & THE DECAY OF HISTORY

-- a brief note on four American poets (Pattie McCarthy, Lisa Samuels, Stefanie Marlis & Jennifer Moxley)

- Brick: A Literary Journal, Toronto
- new poetry workshops at Collected Works Bookstore, Ottawa
- An Innocent in Cuba, David W. McFadden
- Ongoing notes, late November 2005: notes & more notes
- a brief note on the poetry of Karen Solie
- Some McLennans (McLennan / MacLennan genealogy, Stormont + Glengarry counties, Ontario)
- Ongoing notes, early November 2005: some journals & a few unexplored issues (dANDeLion, Matrix, Open Letter, filling Station)
- an interview with Ottawa artist Dave Cooper
- some (finally) new poetry chapbooks from above/ground press

etc

www.robmcclennan.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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208. **Jennifer Karmin**

Save FREE classes at Chicago City Colleges!

Tue 13 Dec 2005

hey poetics friends....through the adult education program, i teach creative writing and media literacy to immigrants at truman college. please lend your support!

big thanks,
jennifer karmin

Help save free English as Second Language, Literacy, & GED classes at the Chicago City Colleges!!!

Adult Education is the largest program at the City Colleges of Chicago (CCC). We provide ****FREE**** classes for more than 50,000 immigrant and working students at 100 locations across Chicago every year (<http://www.ccc.edu/co/mainadult.shtml>).

Recently, the district office has ****REDUCED**** its Adult Education budget at each of the CCC campuses by 15.34% or \$2 million total. Hundreds of students and many teachers have had their classes cut. The CCC administrators are now putting too many students into the remaining classes and hurting the future of these classes.

Yet -- CCC received a \$1 million (3%) increase in funding from the Illinois Community College Board for its Adult Education Program for this year, bringing the total amount it receives for Adult Education Program to \$30.4 million. And, CCC has net assets of over \$400 million, had a budget surplus last year of \$76.9 million and projects a budget surplus of \$69 million for this year.

AFSCME Local 3506, (the part-time teachers' union <http://www.afscme.org/about/index.html>), is organizing a letter writing campaign to support Chicago's Adult Education Program. Please read the sample letter posted below and ****WRITE A LETTER OR EMAIL!!!****

Got more ideas? Want more information?

Call the teachers' union [REDACTED] or email us at afscmelocal3506@sbcglobal.net

****SAMPLE LETTER****

Dear Sir:

I am writing to ask that you fully fund and support Adult Education at the City Colleges of Chicago (CCC).

More than 40% of CPS students drop out of high school, 38% of immigrants in Illinois live at or near poverty, and 25% of all Illinois residents are barely able to read at functional levels of literacy. These incredible facts mandate that there should be a strong, accessible, and quality Adult Education Program. Without such, these individuals would be left with few options for bettering their lives.

Since it is CCC's stated mission to, "be the leader among educational institutions in the delivery of quality academic and work force development programs

that enhance the quality of life for Chicago's diverse communities," you should stop the unnecessary cuts to the adult education program.

The current and previous cuts that CCC has made are harmful to students because they reduce programmatic support, decrease the number and availability of classes and overcrowd the remaining classes. CCC received more than \$30 million this year for adult education, and it projects a \$69 million all funds surplus for the fiscal year. Cutting classes and increasing class sizes is no way to provide quality education and doesn't promote good leadership.

****ADDRESSES****

You may email, fax or mail to the City College administrators listed below, or to a politician you think should be involved. Please send a copy to the teachers' union: AFSCME 3506, 111 N. Wabash rm 2012, Chicago, IL 60606 or email us at afscmelocal3506 @ sbcglobal.net

1. Dr. Wayne Watson
Chancellor, City Colleges of Chicago
226 West Jackson Blvd.
Chicago, IL 60606
wwatson @ ccc.edu
Phone: [REDACTED]
Fax: [REDACTED]

2. James Tyree
Chairman of the Board of Trustees, City Colleges of Chicago
Mesirow Financial
350 N. Clark, 4th Floor
Chicago, IL 60610
jtyree @ mesirowfinancial.com
Phone: [REDACTED]
Fax: [REDACTED]

3. The Honorable Richard M. Daley
Mayor, City of Chicago
City Hall

121 N. LaSalle Street, 5th Floor
Chicago, IL 60602
mayordaley @ cityofchicago.org
Phone: [REDACTED]
Fax: [REDACTED]

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around
<http://mail.yahoo.com>

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209. **Stephanie Young**

Downing, LRSN & Young NY book party THIS FRIDAY

Tue 13 Dec 2005

yes that's this Friday! December 16.

7:30 pm @ Teachers & Writers Collaborative

5 Union Square West, 7th Floor, NY

readings, video & sparkling wine to celebrate the 2005 release of:

Brandon Downing's Dark Brandon (Faux Press)

David Larsen's The Thorn (Faux Press)

Stephanie Young's Telling the Future Off (Tougher Disguises)

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210. **Lea Graham**

Re: last chance for submission/cracked slab books

Tue 13 Dec 2005

| Bill,

I would've submitted to this (Garin gave me a head's up), but since I live in Massachusetts now I didn't think I was qualified. Is this true? Just so you know, I'm no yankee, rather, a very honest gal from Arkansas.

Best,

Lea

> From: William Allegrezza <[REDACTED]>

> Date: 2005/12/13 Tue PM 01:06:50 EST

> To: [REDACTED]

> Subject: last chance for submission/cracked slab books

>

> December 15th (postmarked) is the deadline for all manuscripts for the

> Heartland Poetry Prize (<http://crackedslabbooks.com/heartland.html>) from
> Cracked Slab Books (<http://crackedslabbooks.com>
> <<http://crackedslabbooks.com/>>).
>
>
>
> The prize includes money, a reading tour, and book copies.
>
>
>
> If you have an experimental work sitting around, go ahead and submit.
>
>
>
> See the website for details: <http://crackedslabbooks.com/heartland.html>.
>
>
>
> Bill Allegrezza
>
> 
>

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211. **Gabriel Gudding**

Rivers Cuomo on Vipassana Meditation and Creativity

Tue 13 Dec 2005

Weezer's front man Rivers Cuomo reached a point in his life a few years ago where he came face to face with the misery all of us spend our days running from -- and he realized he needed to do something about it. He was given a volume of Hafiz's poetry and began to think about meditation, the life of love, God, and a way out of suffering.

He took time off from the band and from Harvard -- and eventually found vipassana meditation. Here's what he writes about vipassana:

>> Renunciation

>>

>> In February of 2003, Rick gave me a copy of Daniel Ladinsky's

>> translation of Hafiz's poetry, *The Gift*. After overcoming my initial

>> aversion to all things spiritual, I decided to read some of the book

>> because I trusted Rick so much. Henry Mindlin, in his introduction to

>> the book, says:

>>

>> Hafiz wrote hundreds of ghazals [or love songs], finding ways to bring
>> new depth and meaning to the lyrics without losing the accustomed
>> association of a love song...He explored different forms and levels of
>> love: his delight in nature's beauty, his romantic courtship of that
>> ideal unattainable girl, his sweet affection for his wife, his tender
>> feelings for his child...his relationship with his teacher and his
>> adoration of God.

>>

>> I was struck by the connection between all these different forms of
>> love. I recognized that the feeling of sublime ecstasy I once got from
>> music was just one more of these forms of love.

>>

>> I had an epiphany: if the feeling these mystics get in union with
their

>> God is analogous to the feeling I used to get in union with my music,
>> then their teachings for how to achieve their union should likewise
>> serve to instruct me how to achieve my union. A whole world of
>> spiritual teachings therefore opened up to me for the first time since,
>> as a child, I had decided that I was an "atheist". I now read these
>> spiritual teachings as coded instructions for how to connect with my
>> musical creativity. For example, when Hafiz says, "Self-Effacement is
>> the emerald dagger you need to plunge deep into yourself upon this path
>> to ...God", I read it as "Self-Effacement is the emerald dagger you need
>> to plunge deep into yourself upon this path to Musical Creativity."
>> Like this, I just replaced the word God wherever I saw it. I had
>> discovered a new path which I believed was what I had been waiting for.
>>

>> I eagerly studied a wide variety of traditions including the mystical
>> poetry of Hafiz, Rumi, and Kabir, contemporary spiritual teachers, and
>> ancient texts such as the Tao Te Ching. In accord with my
understanding

>> of these teachings, I abruptly dropped all of my business
>> responsibilities and hard-won power, and isolated myself once again. I
>> fasted and lost fifteen percent of my weight. I took a vow of complete
>> celibacy. I gave away or sold most of my possessions, my house, and my
>> car and lived in an empty apartment next to Rick's house for the
rest of

>> the year. I settled outstanding lawsuits and reconciled myself with
>> enemies. I apologized to many people. I volunteered six days a week
>> at Project Angel Food in Hollywood, preparing meals for people with HIV.

>>

>> Balance

>> Thus, my life made another extreme swing, as it has many times since I was a teenager. I have been sometimes a tyrant, sometimes the most frustratingly passive person you have ever met, sometimes a socialite, sometimes a hermit, sometimes a rock star, sometimes a student. I have had little inner stability.

>>

>> During this latest swing towards spirituality, however, I started a practice which may help me achieve some balance: meditation. Rick Rubin sent me some books on the subject but, at first, I would not read them. I thought that meditation would rob me of the angst that I believed was essential for my connection to music. All the crazy experiments I have tried in my life have always been an effort to improve, maintain, or recover that connection. Eventually, however, desperate for answers, I read the first three chapters of one of the books, Ken Mcleod's guide to meditation, *Wake Up to Your Life*. His words hit me like a lightning bolt. I realized that, in a sense, I had been wrong all these years in trying to connect to my creativity by violent means, for example, by mining my adolescent anger for "Say it Ain't So", crucifying my leg for Pinkerton, or consuming Tequila and Ritalin for "Hash Pipe". Mcleod says:

>>

>> These devices [such as the ones above] do not work in the long run because they draw on our system's energy to generate a peak experience.

>> Peak experiences cannot be maintained, and when they pass, the habituated patterns and the underlying sense of separation remain intact. (xi)

>>

>> Mcleod, and other sources I began reading, showed me a new way to work.

>> Instead of generating peak experiences for inspiration, I could strengthen my power of concentration through meditation so that I could get more and more inspiration from weaker and weaker experiences. Not only that, but the practice would make my life better, and make better the lives of those that have to live with me. I started to meditate.

>>

>> The technique I was drawn to is called Vipassana. It is taught around the world at over one hundred centers and temporary camps. (Go to www.dhamma.org for more information.) I started the practice fourteen months ago, attending seven ten-day courses and serving as a volunteer

>> at two. Since then, I have found that the areas of tension in my
>> mind—the fear, the anger, the sadness, the craving—are slowly melting
>> away. I am left with a more pristine mind, more sharp and sensitive
>> than I previously imagined possible. I feel more calm and stable. My
>> concentration and capacity to work have increased greatly. I feel like
>> I am finally much closer to reaching my potential.

>>

>> I now live in a small but comfortable apartment. I feed myself
>> adequately. I took a class at USC this spring, “The History of

Literary

>> Criticism”, and enjoyed it very much. I take private lessons in music
>> composition once a week from Bruce Reich, a professor at UCLA. I still
>> volunteer, once a week, now at the West Hollywood Food Coalition,
>> feeding homeless or otherwise disadvantaged people. But most pleasing
>> to me is that, month by month, I have watched my creative flexibility
>> returning. The music I have created over the last six months has
>> brought me much enjoyment.

>>

>> I am returning to Harvard in the fall. Other than that, I am wide open
>> to whatever else comes my way...

>>

>> ...

"

> I traveled to India to visit my meditation teacher S.N. Goenka and to
> Myanmar to see the sites related to our tradition. Unfortunately, I
> couldn't meet with Mr. Goenka because of his sudden ill health, but I
> still received tremendous inspiration from visiting the home Vipassana
> center and meeting so many other serious meditators. The trip was
> documented for possible inclusion in a film.

>

> I attended several Vipassana meditation courses around the country
> including the 20-day course in March in Massachusetts. I also studied
> the Buddha's discourses and other critical and historical texts related
> to the Buddha's life and teaching.

>

> I got closer to my parents, uncovering within myself a sense of
> responsibility for and connection with them. My mother is now a
> Vipassana meditator too and I am enjoying the feeling of security and
> support that comes with having multiple generations within a family
> walking on the same spiritual path. My father saw me perform this year
> for the first time and we are getting to know each other after not

- > having much contact while I was growing up. I appreciate the sudden
- > fatherly influence in my life and am surprised at how much we have in
- > common.
- >
- > I am looking forward to coming back to Harvard in the spring and
- > finishing what I started back in 1995. My motivation is much different
- > now than it was then: then I was terribly discontent and dreaming of
- > being a classical composer, a writer, or basically anything that I
- > wasn't; now I just want to enjoy my life and do the responsible
- > thing—graduate.
- >

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212. **Michael Magee**

New Creative Writing Program at RISD -- begins this summer!

Tue 13 Dec 2005

Hi everyone,

I wanted to give you a preliminary heads up about a new Creative Writing program that I'll be directing at Rhode Island School of Design. It's a summer institute with an eight class curriculum that emphasizes the positive impact that the visual arts and critical theory can have on creative writers and their work. Four of the classes will be intensive three-week classes offered for full graduate or undergraduate credit (though they can also be taken as non-credit classes). The other four will be weekend seminars running from 9-3 on Saturday and Sunday and taught by some seriously dynamic people. The Institute will run from June 24th to August 4th. RISD is equipped to provide room and board during this time for out of town students. And Rhode Island is beachy and gorgeous in the summertime!

I hope some of you will be interested in enrolling in these classes. But in addition, if you are teaching creative writing and are meeting with your students one last time before the semester ends, could you pass this information along to them?

A more formal marketing campaign will begin after the holiday break -- if any of you would like flyers or posters or postcards to pass along to students or friends contact me at [REDACTED].

I've copied the description and course listings below. Have a look!

Yours,

Michael Magee



INSTITUTE FOR POETIC ARTS AND CRITICAL THEORY (IPACT)

At Rhode Island School of Design

A New Path for Creative Writers...

RISD's Institute for Poetic Arts and Critical Theory (IPACT) provides a new path for creative writers looking to expand their intellectual horizons. The eight-class curriculum (four three-week credit classes for undergraduate and graduate students and four intensive non-credit weekend seminars) emphasizes the positive impact that the visual arts and critical theory can have on creative writers and their work. Classes will be taught by RISD's outstanding, nationally recognized creative writing professors as well as by major writers in the world of poetry and the visual arts. Students will have a range of opportunities to present their own work for feedback. In addition the curriculum is designed to encourage students to take advantage of the wealth of poetry and visual art resources in Providence -- including the internationally acclaimed RISD Museum; the inexhaustible poetry archive in the Harris Collection at the John Hay Library at Brown University; and the expanded summer schedule of the Downcity Poetry Series in downtown Providence (where students will have an opportunity to participate in open mic readings alongside the area's most well-known poets).

With a special attentiveness, the IPACT curriculum fosters communication across the great divide of artistic medium. Its courses seek to aid participants in involving themselves fully in a multi-disciplinary world of art-making and art-welcoming -- a world where creative writers and visual artists collaboratively propose what words and forms the future will hold.

ADVANCED SEMINARS

The Poet as Art Critic

Peter Schjeldahl

Peter Schjeldahl is the art critic of The New Yorker and, previously, of the Village Voice. He is also a poet with several books to his credit and roots in the legendary "New York School." Schjeldahl will lecture on "the poet as art critic" both in the heyday of poet-art critics such as Frank O'Hara and John Ashbery and in the present moment, all in the context of a wide-ranging discussion of art and art criticism, past and present.

June 24-25

Tuition: \$395

Poetry, Art, Philosophy Ann Lauterbach Ann Lauterbach is Ruth and David Schwab III Professor of Language and Literature at Bard College. A recipient of major fellowships from the Guggenheim Foundation, the Ingram Merrill Foundation, and the John D. and Catherine C. MacArthur Foundation, she has published six collections of poetry, including *If in Time: Selected Poems 1975-2000*. Lauterbach has also contributed to numerous artists' catalogues as well as to *Art in America*. Here she will lead a two-day seminar on the reciprocal pleasures of poetry, art and philosophy. July 1-2 Tuition: \$295

Creative Art Criticism Lynne Tillman Lynne Tillman is the author of four novels, two collections of short stories, one collection of essays and two nonfiction books. A National Book Critics Circle Award finalist, she has collaborated often with artists and writes regularly on art and culture. Here she will be discussing her own work and the possibilities of "creative art criticism." In addition she will invite visual art students enrolled in the class to present slides of their work in conjunction with their artist's statements for critique as part of a wide-ranging discussion of how to effectively talk about one's own artwork in various contexts. July 8-9 Tuition: \$295

The Poet's Artist Book Steve Clay Steve Clay, editor of the prestigious publishing house for artist-poet collaborations, Granary Books, and author of the acclaimed history, *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980*, will teach this three day seminar on poet-artist collaborations, how to create them and how to publish them. The seminar will include a historical overview as well as a survey of current work. Students may present their own projects or take a critical approach to the subject. July 22-23 Tuition: \$295

3 CREDIT CLASSES

Poetry and Art as Democratic Experience Michael Magee What is the relationship, if any, between "democracy" as a social or political praxis and "democracy" as it pertains to the creation and reception of art? This will be the motivating question of our class. Can art have a "democratic form"? Would such a form be a mere byproduct of democratic social structures; would it in fact inspire those structures; or would the two be mutually exclusive; what would a democratic form look like anyway? To help answer these questions we'll be reading deeply in the philosophical tradition known as Pragmatism while examining a host of possible examples of "democratic form" in visual art, film, literature and music. June 26-July 14, MTThF Tuition: \$1,650 3 Credits

Poetry & Audience Mairead Byrne This course invites poets to consider audience as a vital element of writing. We will look at found poetry, stand-up, poetry of resistance, "identity-based" poetry, and occasional poetry to see what we can learn. We will exploit contemporary audience opportunities, e.g., blogs, innovative publication of all kinds, open mikes, and the writing workshop itself. Texts

may include poems by Alan Dugan, Langston Hughes, Charles Reznikoff, Ntozake Shange; as well as Charles Harper Webb's Stand Up Poetry; and these specific poems: Anna Akhmatova's "Requiem"; Amiri Baraka's "SOS," "Black Art" and "Somebody Blew Up America"; Paul Celan's "Todesfuge"; and Robert Frost's "The Road Not Taken." We will write, read, and publish poems. June 26-July 14, MTThF Tuition: \$1,650 3 Credits

Writing In/As Performance Wendy Walters For centuries, poetry, song and theatre have been acknowledged as deeply connected forms of expression. Recently, spoken word forms and performance art have inspired popular audiences and reminded us how valuable it is to hear new work aloud. In this workshop, we explore the history of writing forms associated with music and theatre and write new works that are specifically designed for performance in a variety of media. We also consider how the act of writing is a type of performance in its own right and how both reading and writing can occupy, inform and shape time and space. July 17-August 4, MTThF Tuition: \$1,650 3 Credits

Jack Kerouac's New England Michael Gizzi Robert Frost has secured a hard-earned and perhaps unalterable reputation as the poet of New England. But the Frostian mystique and oeuvre has perhaps obscured the deep roots in New England soil of two of America's greatest poets, Jack Kerouac and Robert Creeley. Poet Michael Gizzi is a native New Englander, former tree surgeon and himself one of the great literary heirs to Kerouac and Creeley (with whom Gizzi had a close friendship). His class will explore what is to be gained by reading these two essential poets as New England writers and will use RISD as the ideal site to reconsider the notion of a New England avant-garde. July 17-August 4, MTThF Tuition: \$1,650 3 Credits

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213. **Jonathan Skinner** *Skinner's address change*

Tue 13 Dec 2005

Dear Friends,

Please take a second to update your address books. Henceforth my email address is:

██████████

The following address also works for the next six months or so:

██████████

However, the Bates email is good for the foreseeable future.

Best,

Jonathan Skinner

ECOPOETICS

c/o J. Skinner, Editor

106 Huntington Ave.

Buffalo, NY 14214

<http://www.ecopoetics.org>



2005-2006 External Fellow

Center for the Humanities at Temple

1008B Gladfelter Hall (10th floor)

1115 West Berks Street,

Philadelphia, PA 19122-6090



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214. **Jonathan Skinner**

prosodic practitioners and performances

Tue 13 Dec 2005

AS PART OF THE 2005 MOVEMENT RESEARCH FESTIVAL:

PROSODIC PRACTITIONERS AND PERFORMANCES (the final Prosodic Body meeting)

PETER LAMBORN WILSON, LEE ANN BROWN, DD DORVILLIER, DARIA FAIN, ROBERT KOCIK, JONATHAN SKINNER

Wednesday, December 14th, 7-9pm

107 Green Street, Brooklyn, NY

\$8

(G Train to Greenpoint Avenue/walk 4 blocks north on Manhattan Avenue/turn left at Green Street)

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215. **Daniel Sendecki**

Ahadada @ Beyond Baroque, December 17th

Wed 14 Dec 2005

Hi Buffsters!

One last reminder before this weekend! Jerome Rothenberg, Jesse Glass, Cathy Daly, Bruna Mori and I will be reading at Beyond Baroque in Venice, California on December 17, 2005. Readings will kick off at 7:30 to be followed by a tribute to Cid Corman at 9:00; for this portion of the event feel free to bring Corman correspondence, books, or magazines from which to read and share and celebrate. All welcome.

Beyond Baroque, 681 Venice Blvd., Venice, \$7/\$5/members free, 7:30 & 9:00

Some proceeds from this event will be donated to Cid's wife, Shizumi, and be used to defray the cost of a plot and memorial for Cid.

Beyond Baroque has ordered some really cool Corman books and ephemera which will be available.

I for one, am really lookin' forward to hitting the Left Coast! I'll be in the Los Angeles area until the 23rd -- so if you know of any good events to check out, want to grab some lunch, or chat, backchannel me!

For more information:

Beyond Baroque Literary Arts Calendar

<http://www.beyondbaroque.org/>

Ahadada Books

<http://www.ahadadabooks.com/>

Contact us:

<http://www.sendeck.com/ahadada/contact/>

17 December, Saturday - 7:30 PM

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216. **C Daly**

Re: Ahadada @ Beyond Baroque, December 17th

Wed 14 Dec 2005

That'd be Catherine Daly reading from her full length eBook *SECRET KITTY* (Ahadada, 2005).

Review pdfs available backchannel in advance of publication.

All best,

"Cathy is not my name"



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217. **alexander saliby**

governator

Wed 14 Dec 2005

Dear Friends,

Guilt for the crime committed in the death of Mr. Williams lies not on Arnold's shoulders nor with the team of lawyers who are actually the folks responsible for writing the "Decision" carrying the governor's signature. Fault lies rather with a system which: A. Authorizes the death penalty in capital offense cases and then B. Disregards its own rulings by failing to carry out death sentences in a non- "cruel and inhuman" length of time. That guilt, friends, falls squarely upon the shoulders of the majority of the citizens of the golden state of California...shame on them!

Mr. Williams spent two and a half decades in the system. Shame on the state of California lawmakers for allowing that to happen! If one is to allow the death penalty as a just punishment, and we needn't debate that issue here, for CA

does, rightly or wrongly, in fact allow it, then one must too have the courage of its convictions to carry out that punishment in a swift and merciful manner. CA failed to abide by that or any similar yardstick. Again, Shame on decades of the legislative and executive branches for their failures! And the governor's decision travesty pre-dates the governor's term by those decades.

Time, we are told, heals all wounds. Yet it apparently doesn't heal wounds against the state of CA, for the system...both in the state courts and in the office of the governor...focus not on any healing or change, aka rehabilitation, in the life of Mr. Williams. Rather they ignore his character development and focus on the sins of his past, and in the case of the reference to George Jackson et alles, on the past sins of others. How remarkably un-Christian of them.

I don't know about the rest of you, but I for one would hate to have to stand up and be held accountable today for the sins of my past. True, my sins don't include murder or robbery, nor do they include involvement in any form of 'gang' lifestyle or active support of subversive activities. But they are none the less sins of my past for which I am neither proud of having committed, nor willing to discuss publicly. More to the point, I am not today the person who committed the infractions of which I speak. And neither was Mr. Williams yesterday the same person he had been twenty-six years ago. Pity, the power structure failed to acknowledge that fact of Mr. William's life.

To Mr. Williams, I offer only the words of Lord Tennyson: Frater, Ave Atque Vale.

Perhaps his death will mark the beginnings of new debates on the CA Correctional Facilities, and more vigorous debate on the necessity of state authorized executions in capital offenses. Are we really better people for having taken the life of another person?

Pardon me for naively hoping for some good to come of this state endorsed evil.

And I leave you with this confession:

San Remo '59

I lured gay men
in my youth
truth is
I enjoyed the deeds;
better yet
I languish
the thought
I no longer need
such sustenance...

Alex

----- Original Message -----

From: Benjamin Basan<about:blank>

To: [REDACTED]<about:blank>

Sent: Monday, December 12, 2005 11:41 PM

Subject: Re: governor

The statement is here:

<http://tinyurl.com/78uck><about:blank>

Ben

On Dec 12, 2005, at 11:33 PM, Susan Webster Schultz wrote:

it's worth reading the gov's statement on why he won't give Tookie Williams clemency. Among other bizarre paragraphs is one in which he "close reads" the list of persons to whom Williams dedicated one of his books. The list begins with Nelson Mandela, but Gov. S declares that because the book is also dedicated to George Jackson, he has not adequately "atoned." Elsewhere he writes that, if violence had declined in LA, that would have shown that Williams's books were effective, but because there is still violence...

Leave close reading to the professionals, Governor...

aloha, Susan Schultz

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218. **Daniel Sendeki**

Re: Ahadada @ Beyond Baroque, December 17th

Wed 14 Dec 2005

Yes, of course! I'm sorry Catherine!

The reader will note that as my posts move later and later into the night I become increasingly less concise, attention to detail decreases at a pace consistent with the forward movement of the clock. My apologies!

But a good a chance as any to mention that Catherine Daly's "Secret Kitty" will be available in a number of different formats -- first, in numerous EBOOK formats for any platform: Adobe Reader, Microsoft Reader, Mobipocket and Palm.

And, most interestingly, as print-on-demand.

While I think that a lot of small presses see POD as "the future", it becomes exceedingly difficult to get there. In fact, most print houses aren't capable of POD-ing many poetry texts.

Indeed, the typography, pagination, lineation, etc. make it difficult to easily and affordably produce a book through print on demand. In fact, the margin on POD books is so low that most printers won't touch poetry texts, as any copy that is not digital ready nullifies their return on time and effort.

Like all our books at Ahadada, the design for "Secret Kitty" has/will be done in-house, allowing us to produce a book that we're collectively happy with. And unlike other POD houses, our relationship with our service provider will allow us to serve up bound review copies in the new year, as well.

Warmest,
Daniel Sendeki
ahadada books

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219. **Lewis LaCook**

Kisses blowing up: December @ Xanax Pop!

Wed 14 Dec 2005

<http://www.lewislacook.org/xanaxpop/>

The most wonderful thing is about to happen in your life. It will be the most wonderful thing...

Tookie took it...

...freely translated means military-industrial collusion...

I can draw those numb flames from doorways...

Trying not to touch snow...

***** No
More Movements...

Lewis LaCook --> Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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220. **Maria Damon**
collaborative arts job listings at umn
Wed 14 Dec 2005

<http://www1.umn.edu/ohr/employment/openings/job127893.html>

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221. **Thomas savage**
Re: Fw: Book Party -- Blake Haunts Me - January 3
Wed 14 Dec 2005

Hi Steve, Could you bring the five new copies of my book to Tsaurah's book party? I expect to come to that. Also, if you have them on you on January 1st, I could get them from you at the Poetry Project or at the alternative reading? If either of these suggestions is inconvenient, could you let me know and we can make another arrangement?

Steve Dalachinsky <[REDACTED]> wrote: Snapdragon Press cordially invites to celebrate the publication of
Blake Haunts Me,
a chapbook by Tsaurah Litzky
with collage by Steve Dalachinsky

Tuesday January 3, 8pm
@Bowery Poetry Club,
308 Bowery(at Bleecker)
NYC [REDACTED]

FREE

Readings by Tsaurah, Steve Dalachinsky & Hal Sirowitz

Yahoo! Shopping
Find Great Deals on Holiday Gifts at Yahoo! Shopping

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222. **Steve Dalachinsky**
Re: Fw: Book Party -- Blake Haunts Me - January 3
Wed 14 Dec 2005

that's cool if you want to wait that long it's fine with me

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223. **Michael Hoerman**

Alpha Diallo out of jail

Wed 14 Dec 2005

Lowell, Mass. arts contributor Ibrahima "Alpha" Diallo was granted bail today and is, for now, out of jail. A 12/3 benefit for Alpha raised \$8,000, which is paying for an immigration attorney. The judge overseeing Alpha's case was especially impressed with the broad support for Alpha in Lowell. 200 hundred attended the 12/3 fundraiser. Several dozen more filed affidavits on his behalf and attended hearings. Thanks very much to all who wrote in support of the effort.

Michael Hoerman

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224. **Haas Bianchi**

Re: Ahadada @ Beyond Baroque, December 17th

Wed 14 Dec 2005

Please tell me that Bruna Mori is as cool as her name!??!!!!

-----Original Message-----

From: UB Poetics discussion group [mailto:] On

Behalf Of Daniel Sendeki

Sent: Tuesday, December 13, 2005 11:04 PM

To:

Subject: Ahadada @ Beyond Baroque, December 17th

Hi Buffsters!

One last reminder before this weekend! Jerome Rothenberg, Jesse Glass, Cathy Daly, Bruna Mori and I will be reading at Beyond Baroque in Venice, California on December 17, 2005. Readings will kick off at 7:30 to be followed by a tribute to Cid Corman at 9:00; for this portion of the event feel free to bring Corman correspondence, books, or magazines from which to read and share and celebrate. All welcome.

Beyond Baroque, 681 Venice Blvd., Venice, \$7/\$5/members free, 7:30 & 9:00

Some proceeds from this event will be donated to Cid's wife, Shizumi, and be used to defray the cost of a plot and memorial for Cid.

Beyond Baroque has ordered some really cool Corman books and ephemera which will be available.

I for one, am really lookin' forward to hitting the Left Coast! I'll be in the Los Angeles area until the 23rd -- so if you know of any good events to check out, want to grab some lunch, or chat, backchannel me!

For more information:

Beyond Baroque Literary Arts Calendar

<http://www.beyondbaroque.org/>

Ahadada Books

<http://www.ahadadabooks.com/>

Contact us:

<http://www.sendeki.com/ahadada/contact/>

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225. **kevinkillian**

Re: Ahadada @ Beyond Baroque, December 17th

Wed 14 Dec 2005

Bruna Mori is indeed as cool as her name, no, cooler. She is greatly talented, highly educated, chic and smart. She's a good writer to boot. I think you'll like her, Ray.

Kevin K.

Original Message:

From: Haas Bianchi [REDACTED]

Date: Wed, 14 Dec 2005 15:39:04 -0600

To: [REDACTED]

Subject: Re: Ahadada @ Beyond Baroque, December 17th

Please tell me that Bruna Mori is as cool as her name!?!!!!!

-----Original Message-----

From: UB Poetics discussion group [mailto:[REDACTED]] On
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Sent: Tuesday, December 13, 2005 11:04 PM

To: [REDACTED]

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mail2web - Check your email from the web at
<http://mail2web.com/> .

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226. **PR Primeau**

Milk Bowl Moon Over St. Louis E-Release

Wed 14 Dec 2005

Johnny's vision of being romantic
is staring into my eyes,
room lit by candlelight while Zappa
and the Mothers' Flower Punk plays in the background.
Or sitting out in the garden after taking mushrooms,
acting out the instruction of Ominous Spinach
playing from speakers in the doorway.

This gift of God is sweet but dated.

Several times committed to
Ft. Logan Mental Institution in Denver.
In Boulder, Johnny collects the morning papers from
front yards and deliver them on the other side of town.

This man of God stands out in Boulder during winter.

In summer this gift fits in with transients.
He is saying to strangers on the Boulder Mall,
I am Gabriel come back from the dead!
Gabriel knows that the first of the year is 1966.
Johnny is neat but sedated,
chain smoking and throwing curses.
Strapped in his bed Johnny is saying,
I am Gabriel come back from the dead!

* * * *

"Part Langston Hughes bebop, part Beat freestyle, part Midwestern folk
banter, the work of David E. Patton spans generations & weaves together a
wealth
of styles to create a unique & deeply personal vein of Americana. A gay,
largely self-educated black man who came of age during the turbulence of the
Sixties and Seventies, his voice reverberates with a humble confidence & lone-
some
strength which at once saddens & transfixes. Largely uninfluenced by
recent movements, Patton's material remains simple, insightful, & ulti-
mately some
of the most genuine to exist in modern poetry..."

NOW AVAILABLE ONLINE...

DAVID E. PATTON'S MILK BOWL MOON OVER ST. LOUIS

As reviewed by How Ya Doon...

[_http://insolentboy.com/BookReviews5.html_](http://insolentboy.com/BookReviews5.html)

(<http://insolentboy.com/BookReviews5.html>)

The full chapbook can be found & downloaded at...

[_http://www.starfishpoetry.net/pattonmbmosl.pdf_](http://www.starfishpoetry.net/pattonmbmosl.pdf)

(<http://www.starfishpoetry.net/pattonmbmosl.pdf>)

Other PERSISTENCIA ([_http://persistenciapress.tripod.com_](http://persistenciapress.tripod.com)

(<http://persistenciapress.tripod.com>)) titles will be available online in the near future.

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227. **David A. Kirschenbaum**

B.C.'s Classic Albums Live presents the Rolling Stones' and Liz Phair's Exiles

Thu 15 Dec 2005

please forward

Boog City's Classic Albums Live presents

The Rolling Stones' Exile on Main Street

and

Liz Phair's Exile in Guyville

Wednesday, Dec. 21, 7:00 p.m., \$10

The Bowery Poetry Club

308 Bowery

NYC

Liz Phair wrote her record Exile in Guyville as a track-for-track response to the Rolling Stones album Exile on Main Street. We'll have 12 NYC musical acts reinterpret these rock classics--in order, answering each other track-for-track. The albums will be performed by:

Dan Fishback

Randi Russo

The Sparrows

The Domestics

Sean T. Hanratty

Schwervon

The Trouble Dolls

Limp Richard

Hearth

The Marianne Pillsburys

Chris Maher & Criminal Bones
Genan Zilkha

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGBs.

Call 212-842-BOOG(2664) or email [REDACTED] for further information

www.danfishback.com

www.randirusso.com

www.thedomestics.com

www.olivejuicemusic.com/schwervon.html

www.troubledolls.net

www.hearthmusic.net

www.mariannepillsbury.com

www.chrismaher.net

artist bios are at the end of this email

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

bios:

*Dan Fishback

Raised on a steady diet of showtunes and secular Jewish leftism, Dan Fishback was destined to be gay and loud. In 2003, he moved to New York City, where he promptly became a fixture in the legendary Anti-Folk community. As half of the indie-pop duo Cheese On Bread, Dan saturated the Lower East Side with his signature blend of coy punk and fierce progressive ideology. It was his solo work, however, that established him as more than a girly-voiced pop singer.

Hailed by Next Magazine as an "anti-folk genius," Dan's songs of frustration and fear provided a welcome change to the vacuous vamping found in most "queer art." His performance art, too, has attracted the attention of intellectual young homos thirsty for thoughtful discourse. Ironic without being nihilistic, passionate without being annoying, Dan writes outside of and against consumerist mainstream gay culture.

His debut album, SWEET CHASTITY, is a frantic, schizophrenic exploration of virginity in a culture that commodifies the human body. From the twisted electro-pulse of the title track to the Carpenters-esque croon of "Kiss and Tell," SWEET CHASTITY blends at least a dozen musical genres into an anti-pop mission statement of bitter wit and seething optimism.

You'll laugh. You'll cry. You'll break up with your boyfriend.

*Randi Russo

Mixing indie rock, New York garage rock, and singer/songwriter sensibilities, Randi Russo has drawn comparisons to fellow New Yorkers Patti Smith, the Velvet Underground, and Sonic Youth for her chaotic and pensive songwriting.

Growing up in Long Island, Russo briefly flirted with the violin, piano, and amateur turntable scratching until her early adolescence. Concentrating on visual arts in her teens, she eventually went on to study painting in St. Louis, where she began to fully explore the indie rock, grunge, and punk of the early '90s while working at a college radio station. Purchasing an electric guitar at the age of 19, the left-handed Russo found playing right-handed unsatisfactory, eventually playing left-handed but keeping the instrument strung the same as if it were being played right-handed. This technique created a distinctive form of chording and riffing, and Russo soon formed her first band with a bassist and a percussionist under the guise of Raizel. The trio recorded one single but disbanded in 1996, leaving Russo to hone her craft in relative seclusion until she emerged as a solo artist following her return to New York City in 1999.

After about a year on the solo circuit, Russo formed a band and recorded an admittedly chaotic live EP that captured only their second show with Live at CBGB's 313 Gallery. Following being approached by Olive Juice Records, Russo entered the studio to record her debut, 2001's intensely focused Solar Bipolar. Although it was released at roughly the same time other New York garage-influenced bands were again rising to prominence, Russo and her band stood out from the pack as the vehicle of a tough-minded female singer/songwriter and successfully avoided being categorized as a bandwagon jumper. -- The All Music Guide

*Dream Bitches

dream bitches (pl. n): Yoko Kikuchi and Ann Zakaluk (oftentimes with an extended family) tinker with the boundaries of what it means to be friends, take trips, have boyfriends and lead parallel lives, while dreaming up a landscape of densely crafted lyrics, rock guitars, and smart harmonies.

*The Domestics

During a brief stint as an A&R assistant, Alina Moscovitz (ex-Bionic Finger) spent her days listening to piles of less-than-stellar demos. She decided she could do better, so she left the corporate world and returned to songwriting. She then hooked up with music supervisor and drummer Eric Shaw (fresh from the break-up of Conquistador which featured Sam Endicott of The Bravery). They soon lured Evan Silverman (ex-Rosenbergs) away from his jazz bass lessons in Paris and gigs at the Rainbow Room back to the world of rock. All that was missing now was crazy lead guitar energy. Thankfully, they found it in playwright Todd Carlstrom who was last seen writing in blank verse about women giving birth to rabbits. Finally, The Domestics line-up was complete.

As a quartet, The Domestics morphed into a potent combination of blazing pop-punk energy, sickeningly catchy hooks, and lyrics that have a sharp wit and intelligence seldom heard inside of a three-minute song. If Debbie Harry shoved her way onstage during a Green Day show, the result might sound something like this.

Besides constantly playing live shows, the Brooklyn-based band wrote the closing credits song, "Girl I Never Kissed" for the film *The D Word*, "Anorexic Love Song" appears on the *X-Girls* DVD and "Fire Hazard" was included in the "Say It Don't Spray It" compilation CD packaged with the *Warped Tour* DVD. The band has participated in MEANY Fest, International Pop Overthrow and LadyfestEast festivals. The Domestics are currently recording a full-length album for release in Fall 2005.

*Schwervon

Only a couple months into their coupledness, Major Matt Mason and Nan Turner began jamming. Nan's prior music experience was playing guitar and sometimes bass in the all-girl punky pop band Bionic Finger. Matt's experience included playing guitar in noisepop bands in Kansas, but he was mainly doing solo acoustic shows in New York when he met Nan. In the honeymoon of their romance, Matt brought his electric guitar out of hibernation and Nan started banging the drums. Schwervon! was born. Their first album was called *Quick Frozen Small Yellow Cracker*, named after a mysteriously labeled box in the hallway of their NYC apartment. This cd solidified their sound as a "Sonny and Cher meets the Pixies" garage rock couple who weren't afraid to get down to their dirty truths.... and let you into their living room with ruminations on love, food, money, and their urban surroundings. Their second cd, titled *Poseur*, found them kicking up the volume and production a notch, tinging their songs with some psychedelic frustration, while continuing to hone their bittersweet "Who's Afraid of Virginia Woolf" pop narratives. They are currently working on a new cd.

*The Trouble Dolls

The Trouble Dolls' roots go back to Kudzu, the cowpunk band formed by singer Cheri Leone and guitarist Matty Karas in 1986, when both were attending high school in Huntington Beach, Calif. Three months after their formation, they recorded a demo in the garage studio of reclusive pop genius Emitt Rhodes and sent it to legendary KROQ DJ Rodney Bingenheimer ("Rodney on the ROQ").

Rodney fell in love with the tape, becoming one of Kudzu's first and biggest supporters. One song from the demo, "Death Valley Girl," was Rodney's most-requested song for three weeks running -- managing to hold off the Bangles and the reunited Monkees. The song subsequently appeared on the Frontier Records compilation *Thangs That Twang*.

In 1988, Kudzu toured up and down the West Coast as the opening act for Rank and File. Later that year, following an appearance on MTV's "The Cutting Edge," they signed to Restless Records. Their Ray Manzarek-produced debut album, *California Scheming*, came out in 1989, but few copies made it into stores, due to the financial difficulties Restless was undergoing at the time. However, the album did not escape the watchful eyes of lawyers for United Features Syndicate, which syndicated John Neale's comic strip "Kudzu." They promptly issued a cease-and-desist order, effectively putting the last nail in the album's coffin.

Although Kudzu had in fact taken their name not from the strip, but from the Georgia weed depicted on the cover of R.E.M.'s *Murmur*, they decided that, rather than fight, they would call it a day. Matty and Cheri moved to New York City at the suggestion of a former schoolmate who offered them work writing and recording music for the Cartoon Network. However, the work proved to be something less than steady, and the pair separated for a time to pursue "real world" careers. Cheri studied film at New York University --while there, she directed the Gutterball video "Trial Separation Blues" -- while Matty became the pop music critic for the Asbury Park (N.J.) Press.

In the summer of 1995, Matty and Cheri reunited to form the Trouble Dolls with guitarist Michael Taylor, a New Jerseyan who was in an early version of *Monster Magnet* but was unceremoniously fired when he refused to learn any more Hawkwind songs. Michael provided the band's name after discovering trouble dolls, a Latin American charm, on a trip to Guatemala; but he left the band in 1998 to pursue a career in television (Trekies will recognize him as the writer of some of the best episodes of "Star Trek: Voyager"; they will also probably be angry at us for calling them Trekies).

For the first two years of the Trouble Dolls' existence, they were solely a studio group, recording soundtracks for spaghetti-westerns-that-never-were on Matty's cranky four-track and making up bios about themselves that seamlessly blended fact and fiction (a practice which continues to this day). One of their

bargain-basement epics found its way to the BMX Bandits, who covered the Trouble Dolls' "Love Isn't for the Lazy" on the B-side of a fan club 45. Another track, "Planet Robin," found its way onto the soundtrack of the 1996 indie film "Ed's Next Move". Still another, "Ice Cream Cow," reached WFMU DJs Belinda and Hova, who continue to play it on their Saturday morning show "Greasy Kid Stuff."

On their way to becoming a proper band, the Trouble Dolls recruited Gabe Rhodes, a filmmaker and one-time member of the San Francisco band Scenic Vermont, to play drums after he moved to New York in early 2001. Later that year, they met Pam Weis while sharing a bill with her band, Bionic Finger, at the Ladyfest East festival. When Bionic Finger broke up shortly afterward, Pam became the Trouble Dolls' bassist.

The Trouble Dolls play their aphasic melange of prepackaged, post-Madonna chanson and bubblegum at New York City clubs such as Luna Lounge, Arlene Grocery and the Sidewalk Cafe. Their (they can't believe it's their first) EP, I Don't Know Anything at All, was released in June 2002 on their own label, La La La Unlimited, and their debut album will follow later in 2002. They also recently completed the score for the Tony Daniel-directed indie film "American Bohemian," in which Matty and Cheri have (totally out of character!) cameos as musicians who wear silly clothes and smoke.

*Limp Richard

Limp Richard needs no introduction whatsoever, considering his work with his seminal outfit Limp Richard and The Disappointments. However, his longtime A & R rep/art therapist has recommended that he try to work some things out alone, leading to his current style, which Carter Buddlesby of the Entirely Fictional Times would refer to as "a demented alloy of Sonic Youth and Michael Penn" if he, in fact existed. Limp is also known by his alter ego, Todd Carlstrom, who plays lead guitar for The Domestics and writes and produces theatre with breedingground productions. Limp is managed by the beautiful and cultivated Remorah.

*Hearth

Hearth is a black heart folk rock band from New York City. They come jangled and direct, cryptic and depressed.

Virginia natives and cousins Scott Loving and Dan Penta have been playing together since middle school when the discovery of late-Seventies punk rock originators gave them the confidence and the drive to start their own band.

Later, recovering from a year long habit, Dan began writing songs on an old acoustic guitar left behind by Scott who was living in Colorado. These compositions were minimalist and painfully personal.

Dan relocated to New York, performing alone in the cafes and bars of the East Village and Williamsburg. A handful listened.

Among them were Kimya Dawson and Adam Green of seminal antifolk group the Moldy Peaches. They took Dan out with them as an opening act on their first headlining U.S. tour. On the road Dan got to know their drummer Strictly Beats a/k/a Brent Cole.

Sometime after the tour, with a newly transplanted Scott Loving on lead guitar and Dan Penta on rhythm guitar and vocals, Larval Organs was formed with Brent Cole on drums and Scott Fragala on bass.

Larval Organs gained a following in New York and Brooklyn. An e.p. entitled Schwag was released on Tuolumne Records. They toured the United Kingdom.

The band came to an abrupt end when Dan was institutionalized following a psychotic breakdown.

After being released and spending months on Virginia couches, Dan was invited to play a summer music festival in New York. Performing songs old and new, he was joined by Scott Fragala on upright bass.

Over the following months the act expanded and changed. Brent was there again locking down the backbeat. Harmonies were layered by vocalists Amy Hills and Angela Carlucci. Scott Fragala was replaced by Scott Loving on electric bass, making everything grounded and full. Cello was added first by Crystal Madrilejos of the Babyskins and later by Benjamin Kalb who performs also with Regina Spektor.

They called themselves Hearth and they rose from Avenue A. They have since taken the stage at Pianos, Sin-e, Bowery Poetry Club, and more.

Recently a three song e.p. was completed with producer Mark Christensen at Engine Room Audio in Manhattan. The recordings are a conscious movement towards high fidelity - too tortured and too bizarre to be pop, too tender and too polished to be punk. Hearth continue to define their sound and direction. They reach. The high is to play. Everything else remains.

*The Marianne Pillsburys

Maine native Marianne Pillsbury writes pop-rock songs with cleverly-crafted, hook-laden melodies and brash, witty, tongue-in-cheek lyrics. Released in 2004, her debut album *The Wrong Marianne* has received enthusiastic reviews from *The New York Times*, *Time Out New York*, *The Boston Herald* and *The San Francisco Chronicle* and elicited comparisons to the best work of Liz Phair, Juliana Hatfield and Jill Sobule. The album was named a Top 12 DIY Pick in *Performing Songwriter Magazine*. The song "Boo Hoo" won Best Alt/Rock Song in

The Great American Song Contest 2004 and was also selected for inclusion on ROCKRGRL magazine's Discoveries 2005 compilation CD.

Her Brooklyn-based band The Marianne Pillsburys bring Marianne's songs to life with a raw punk-pop vibe. Think: Blondie, Elastica, Liz Phair fronting The Rolling Stones, or Juliana Hatfield singing lead for The Pixies. The band has played NYC venues like Mercury Lounge, Luna Lounge, Pianos, Arlene's Grocery and Southpaw, out-of-town venues in Boston, DC, LA and San Francisco, and festivals like M.E.A.N.Y. Fest (Musicians & Emerging Artists in New York), International Pop Overthrow and the Millenium Music Conference.

In April 2005, the band released a 3-song demo called "The Hot EP" produced by the fabulously talented Roger Greenawalt (Ben Kweller, Ben Lee).

----- MEET THE BAND:

Sandy Brockwell (bass & backing vox) Hailing from the grande state of Tejas, Sandy B. Rock-well certainly lives up to her name. Besides rocking well, her interests include surfing, horror movies, economics and tequila.

Mitch Distefano (lead guitar & backing vox) Mitch enjoys his role as the whipping boy of the band. Being a Brooklyn native, he can of course hold his own. In addition to being a rock star guitarist, he also gives rock star guitar lessons.

Dawn McGrath (drums) Queens native Dawn (pronounced "dwon") has earned her black belt in drumming by eating, breathing and sleeping drums while surrounded by her 700 bald Cabbage Patch Kids.

*Chris Maher

Meet Chris Maher (pronounced mar): A 24 year-old songwriter from New York City, wise beyond his years and schooled below his wise, proud and protective of the tricks up his sleeve. His music is oft an exercise in contradiction: Neurotic and savvy, country and city, wry and idealistic. He's a deft adjuster but his fear of pigeonholes has been his pitfall to-date, he has only one Creleased¹ song to his credit.

Although Chris has been playing around NYC since the not-so-tender age of 15, he's always felt most comfortable on the fence, never content to limit himself to any one particular musical community. Back in 2000, when first crashing the Lower East Side's love-it-or-detest-it Antifolk scene, Chris was busy playing bass for hip-hop band Automato as they were writing their DFA-produced debut - what else to do when Woody and Wu Tang make equal sense? These days, he's playing a variety of instruments in a variety of bands and has played shows (on his own) alongside a smorgasbord of fellow writers like Mirah, Nellie McKay, the Dirty Projectors, Mike Doughty and Mount Eerie. This past summer, Chris embarked on his first West Coast tour, opening for the mighty AFNY-ers Jeffrey and Jack Lewis and Kimya Dawson.

Although the only currently-available Maher-penned song appears on the debut 7-inch by The Morningsides - a two-song single recorded by Walter Martin of The Walkmen - new Chris Maher compositions are finally ready for release:

³Ungrown Flowers² will be featured on a compilation from Seattle's Baskerville Hill label, Married Media will release a video for a new recording of

³mE=mc(squared)² and New York's Recommended If You Like Records will release Chris¹ debut album, Epigram on the Death of a Feeling a collection of songs that recall the verbose bitterness of Songs of Love and Hate-era Leonard Cohen, the restrained tenderness of Being There-era Wilco and the aggressive melodicism of Let It Be-era Replacements.

In late-2005, Chris will tour from New York to California with Sonya Cotton and plans to embark on a full-scale national tour upon the release of Epigram...

Chris will also further indulge his eclectic tendencies by recording an EP of material as Volumes, with members of The Fugue, and a single with his lap-pop project, Trouble Tape!

*Genan Zilkha

Genan Zilkha, guitar/vocals, was a classically trained pianist until she found that she had a taste of rock and roll. Since that didn't work out, she now spends her time writing folk songs with titles such as "I Think I Might Be Food Poisoning (But it could also be love)" and "I Know What Will Make You Not A Dyke". Genan is also known for her unique takes on Britney Spears songs, in particular her version of Britney's Version of "My Prerogative". She has performed at the Knitting Factory, as well as at venues throughout Rhode Island and Binghamton, NY.

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228. **Chris Stroffolino**

Re: Nola Evacuees & Activists Testify... Role of Race & Class in Govt's Response to Katrina -- concentration camps

Thu 15 Dec 2005

Ishaq---THANKS FOR THIS. It's too late for Tookie, but not necessarily for this.
Chris

>From: Ishaq <[REDACTED]>

>To: [REDACTED]

>Subject: Nola Evacuees & Activists Testify... Role of Race & Class in Govt's Response to Katrina -- concentration camps

>Date: Sat, Dec 10, 2005, 11:53 AM

>

<http://victoria.indymedia.org/news/2005/12/46758.php>

Nola Evacuees & Activists Testify... Role of Race & Class in Govt's Response to Katrina

"... Those military vehicles could have taken us to any dry, safe city in America. Instead, they dumped us at a dumping ground, sealed us in there, and they backed up all their authority with military M-16s. And there were thousands and thousands of people. On the last day we were in there -- and let me tell you something -- they hand-picked the white people to ride out first. Yes, racism was very much involved. They hand-picked the white people to ride out first. Every day, the crowd got darker and darker and darker until finally there were only -- there were 95% people of color in that place." -- Leah Hodges

Democracy Now! <http://www.democracynow.org>

New Orleans Evacuees and Activists Testify at Explosive House Hearing on the Role of Race and Class in Government's Response to Hurricane Katrina

Friday, December 9th, 2005

<http://www.democracynow.org/article.pl?sid=05/12/09/1443240>

Three months after Hurricane Katrina ripped through the southern coast of the United States, decimating communities in Mississippi and Louisiana, we play excerpts of an explosive congressional hearing focusing on race and the government's response to the disaster. [includes rush transcript]

It has been three months since Hurricane Katrina ripped through the southern coast of the United States, decimating communities in Mississippi and Louisiana. After the initial slow government response to the disaster, President Bush flew to the region and promised the government will "do what it takes, stay as long as it takes, to help our citizens rebuild their communities and their lives." Well that promise is feeling increasingly hollow to many people.

Today is the start of the Survivors General Assembly and Strategy Conference in Jackson, Mississippi. Katrina survivors are gathering at this conference and demanding the right to return to their homes and to take part in the reconstruction process. They are also calling for reparations for what they say is the government's criminal indifference and malicious actions towards the survivors before, during and after Katrina.

But survivors are not the only ones speaking out. Local reporters and politicians from both sides of the aisle have criticized the government's inaction.

On Wednesday, Mississippi Republican Governor Haley Barbour, a staunch Bush supporter and former chair of the Republican National Committee stated, "we are at a point where our recovery and renewal efforts are stalled because of inaction in Washington D.C." Barbour went on to say there was no money to rebuild highways and bridges and school districts were close to bankruptcy. And he was just referring to Mississippi.

The city of New Orleans remains in a state of emergency with most residents unable to return. Many say they have been abandoned by the federal government, the same way they were abandoned during the first days of the storm. The Times-Picayune carried an editorial on the front page recently pleading "Do Not Let the City Die." Local advocates say the government is not committed to rebuilding the city for all of its citizens. They point to the fact that few public housing units have been reopened and that landlords are being allowed to evict people in mass numbers.

80% of New Orleans residents have not returned. And those who have are mostly white and wealthy. African-Americans especially feel the government is not making an effort to ensure that they are able to return. A group of homeless evacuees are filing a lawsuit in Federal Court today contending that FEMA engaged in illegal practices by denying or delaying their requests for temporary housing. They are also demanding that the agency back off of its plan to kick people out of their hotels in the coming days. The FEMA deadline for evacuees to be out of their hotels is December 15th with evacuees in some states granted until January 7th to find new housing.

A recent poll conducted by the Washington Post found 61% of evacuees sampled in Houston said their experience since Katrina has made them think that the government doesn't care about them. 68% of those surveyed believed that the federal government would have responded more quickly if people trapped in the city were "wealthier and white rather than poorer and black."

On Tuesday, a special House Select Committee held a hearing focusing on the role of race and class in the government's response to Katrina. The hearing was requested by Georgia Representative Cynthia McKinney. She was one of the few Democrats to participate. It was a most unusual hearing - one that we rarely see on Capitol Hill. Survivors and activists testified that racism was a big reason so many were abandoned and allowed to die.

** Excerpts of House Select Committee hearing on the government's*

response to Katrina. Among those who testified:

- Ishmael Muhammad, attorney for the Advancement Project and part of the People's Hurricane Relief Fund.
- Leah Hodges, New Orleans evacuee.
- Dyan French, New Orleans community leader.
- Harry Alford, president and CEO of the National Black Chamber of Commerce.

RUSH TRANSCRIPT

This transcript is available free of charge. However, donations help us provide closed captioning for the deaf and hard of hearing on our TV broadcast. Thank you for your generous contribution.

Donate - \$25, \$50, \$100, more...

AMY GOODMAN: We'll turn now to excerpts from that hearing. We hear first from Ishmael Muhammad, an attorney for the Advancement Project, part of the People's Hurricane Relief Fund.

ISHMAEL MUHAMMAD: The purpose of the People's Hurricane Relief Fund and Mississippi Disaster Relief Coalition is to insure that those who have suffered the most before, during and after Katrina, and whose voices have been historically disregarded, are empowered to be heard and take charge of the monies being raised in their names, the reconstruction of their communities, and the repairing of their lives. Therefore, the testimony that I'm going to give today, on behalf of the legal work that we're doing and on behalf of the People's Hurricane Relief Fund and the Mississippi Disaster Relief Coalition, will be from those voices. And we urge all of you to seek out those voices that we cannot bring you today.

Denise, a 42-year-old black woman from New Orleans, interned in the Convention Center, reports, "I thought I was in hell. I was there for two days with no water, no food and no shelter, with my 63-year-old mother, 21-year-old niece and two-year-old grandniece and thousands of others. Police would not come out of their cars. National Guard trucks rolled by, completely empty, with soldiers with guns cocked and aiming at us. Nobody stopped to drop off water. A helicopter dropped a load of water, but all of the bottles exploded on impact. Many people were delirious from lack of water and food, completely dehydrated. Inside the Convention Center, conditions were horrible. The floors were black and slick with feces. Outside wasn't much better, between the heat, the humidity, the lack of water, and old and very young dying from dehydration. There were young men with guns there, who organized the crowd and got food and water for the old people and babies, because nobody had eaten in days. When buses came, it was those men who got the crowd in order. Old people in front, women and children next, men in the back. Many people decided to walk across the bridge to the west bank, but armed police ordered them to turn around at the top of the bridge. The first day, four people died next to me, the second day, six. Make

sure you tell everybody," she said, "that they left us there to die."

Nicole, a young black woman from New Orleans, who was interned in the Superdome, states, "We survived despite being abandoned by federal, state and local government. Black families with children and no money were the majority in the Superdome. I noticed only 5% of people were not black and they were mostly unfortunate white and Asian tourists. While waiting in line behind a barricade for 18 hours to board a bus away from the Superdome, I noticed a group of tourists, three white and two Asian people, rushed quietly out one side of the barricade that held thousands of exhausted, financially underprivileged black families with babies. The looting was people's main rebellion, because it was hotter than Satan's oven in the Dome and people wanted cold drinks, ice, anything cold. The National Guard did not serve or protect. They were constantly threatening us and herding us by machine guns like cows. I saw a teenage boy beaten up by a National Guard officer in front of a crowd of thousands of people. The National Guard was disorganized. They did not try to instill order to the chaos of ration distribution. Nobody ever knew when or where food was given out, and people stood in line for hours. I was alone and female. Many of the older men and women were protective of me in the Superdome. Nobody really laid a hand on me, except for a white police officer, Officer Hall, badge 185 or 158 (I wish I could remember). He grabbed my booty in Texas during a 3:00 a.m. bus search, while we were on the way to Dallas. The U.S. is the richest country in the world. I don't understand why so many people would have to die in Hurricane Katrina. The U.S. has the money to evacuate people in a disaster, especially one that has been awaited for a number of years."

Shelly, a 31-year-old who was trapped in the Superdome, adds, "When buses came to take us from the Superdome, they were taking tourists first. White people, they were just picking them out of the crowd. I don't know why we were treated the way we were. But it was like they didn't care."

Alva, a 51-year-old grandmother from New Orleans East, remembers, "When we were taken to the higher ground in Jefferson Parish, what did we have to greet us? A line of military police with M-16 rifles. They watched us, caged us, laughed at us, took pictures of us with their camera-phones. I saw a young man get down on his knees and beg for water for his little baby, and I saw the child die right there on the concrete. This was murder. They wanted us dead. They just didn't think so many of us would survive."

Tammy, a black woman in her mid-30s, complains, "I was trying to evacuate with my two daughters by car, when we were stopped by police, made to get out and told, 'Lie down on the ground, you black monkey bitch.' I was arrested and thrown in jail with my daughters and could not get out for several weeks."

John, a New Orleans resident displaced at the Houston Astrodome, says, "I was in the Astrodome and told to move from the bleachers to the field on the lower area, but I refused because I had seen dead bodies down there and I was with some of my 12 children in the upstairs area. There were just too many unsafe issues down there. I was forced to leave the stadium. Me and my family were taken out at rifle-point."

Agnes, a 70-something-year-old Creole woman who was a resident of Iberville Public Housing Development; Maybell, a woman in her late-70s, a longtime resident of St. Bernard Public Housing Development; Joseph and Cynthia, who are residents of B.W. Cooper Public Housing Development; and Alberta, who is a resident of Lafitte Public Housing Development, have all been displaced, and all are wondering why they have to be locked out of their public housing residence when their homes have received little to no flooding and are habitable.

These stories illustrate that these are the people who need to be heard, because their stories illustrate the failures of the government on every level.

AMY GOODMAN: Ishmael Muhammad, an attorney for the Advancement Project and part of the People's Hurricane Relief Fund, speaking at the House Select Committee on the Role of Race and Class in Response to Katrina. We'll go back to that hearing in just a minute.

[break]

AMY GOODMAN: We return to the House Select Committee Hearing on the role of race and class in response to Hurricane Katrina. This is New Orleans community leader, Leah Hodges, testifying.

DYAN FRENCH: Rita, Katrina, and all of the aftermath, if we are not going to sit here and be honest about the racism --

UNIDENTIFIED WOMAN: Right. That's right. It don't make no sense.

DYAN FRENCH: -- that was perpetrated, then I have really, truly wasted my time coming here.

UNIDENTIFIED WOMAN: Me, too. And I missed a day's work.

DYAN FRENCH: And I really don't want nobody to get confused. At 60, I just don't want to call you the names that we were called. We have documentation. We don't have to sit in this room. I invite all of you to please come to New Orleans. The proof is there, the proof of what happened. Our little mayor -- and he may get offended, I don't care. He who knows that and not that he knows not, that's how he got caught up.

You can't get surrounding parishes to put your disaster plan together. Most of his top staff -- and I have been appointed on most of my jobs with the city -- are people who don't live in the parish. They live in the surrounding parishes. And that's what happened to us on the day of. Rightfully so, the police who didn't live there stayed home and took care of their people.

REP. JEFF MILLER: May I ask you --

DYAN FRENCH: But they had no business working for the city, because there's a law -- or ordinance that says you can't.

REP. JEFF MILLER: May I ask you a question? You mention -- you talked about the parishes. And this is something that I have heard people talk about. Is it true that some parishes are refusing to allow temporary housing of certain peoples within their parishes?

LEAH HODGES: Very true. Very true. Particularly true of [inaudible] and Jefferson Parish. Jefferson Parish is where the Causeway concentration camp was housed, where we experienced the Gestapo-type oppression, as opposed to being rescued. We were three minutes away from the airport. They could have taken us to the airport. Those military vehicles could have taken us to any dry, safe city in America. Instead, they dumped us at a dumping ground, sealed us in there, and they backed up all their authority with military M-16s.

And there were thousands and thousands of people. On the last day we were in there -- and let me tell you something -- they hand-picked the white people to ride out first. Yes, racism was very much involved. They hand-picked the white people to ride out first. Every day, the crowd got darker and darker until finally there were only -- there were 95% people of color in that place.

REP. JEFF MILLER: Miss Hodges, would you be offended if I respectfully asked you not to call the Causeway area a concentration camp?

LEAH HODGES: I am going to call it what it is. If I put a dress on a pig, a pig is still a pig.

REP. JEFF MILLER: Are you familiar with the history?

LEAH HODGES: Yes, sir, I am. And that is the only thing I could compare what we went through to: a concentration camp.

UNIDENTIFIED WOMAN: And that's the truth.

LEAH HODGES: And everybody in the place with me, the lady sitting next to me was there, my mother was there, my younger brother was there, my

two sisters; we ran into others. That is the point, that they broke up families and dispersed us.

UNIDENTIFIED WOMAN: That's right.

LEAH HODGES: And they stood over us with guns and enforced their authority, and yes, they tortured us. And then they used various forms of torture. And yes, I know what a concentration camp is. I'm a college-educated woman.

REP. JEFF MILLER: Not a single --

LEAH HODGES: And I love the study of history.

REP. JEFF MILLER: Not a single person was marched into a gas chamber and killed.

LEAH HODGES: They died from abject neglect. We left body bags behind. Pregnant women lost their babies.

UNIDENTIFIED WOMAN: That's one of the reasons why some of these people wouldn't come out of those houses, because you was told to come on the street, and when people came out --

LEAH HODGES: They were shot

UNIDENTIFIED WOMAN: -- they were killed.

REP. TOM DAVIS: Excuse me, Mr. Miller has another minute left.

REP. JEFF MILLER: I should have more time than that, sir.

REP. TOM DAVIS: Go ahead.

REP. JEFF MILLER: Thank you. I respectfully request that you not call it the Causeway concentration camp.

LEAH HODGES: Respectfully, sir --

REP. TOM DAVIS: Excuse me, it is Mr. Miller's time. You had your time.

REP. JEFF MILLER: Mama D, you're very smart -- all of you are smart, but you obviously are a very smart and worldly woman.

DYAN FRENCH: I'm old.

REP. JEFF MILLER: I'm not going to say that. I ain't going there.

DYAN FRENCH: I said it. I even get my discount at the places, the quarter coffee thing.

REP. JEFF MILLER: We've got the mayor coming next week.

DYAN FRENCH: You know what, I feel sorry for that baby. And let me just say something to you, being an older person, sweetheart, any name you call it in New Orleans, particularly in the state of Louisiana, overall -- do you know me, Jeff? You don't just know me being my congressman? You know me as a person in my community?

REP. WILLIAM JENNINGS JEFFERSON: Absolutely.

DYAN FRENCH: I was here with the Hispanic community two years ago when they came about the injustices that they're suffering in this country. I'm always called the one that deals with -- the mentally ill and incarcerated. I do special things for them, because I understand their plights. My problem with all of this, and I said this. I said this in September. I said nobody is going to believe us. This is an unbelievable story.

AMY GOODMAN: Community leaders Dyan French and Leah Hodges, testifying before the House Select Committee on Hurricane Katrina. The Federal Emergency Management Agency gained national headlines for its disastrous response to Hurricane Katrina. Months after the hurricane hit, FEMA is still under fire for the treatment of Katrina survivors. This is New Orleans evacuee, Leah Hodges, testifying at Tuesday's Congressional Hearing.

LEAH HODGES: FEMA has created a nightmare inside of a nightmare for some people. I had a few people to call me and ask me to please help. I know right now of a 70-year-old man in New Orleans who is a diabetic and a veteran. And FEMA -- a tree fell on this man's house, and FEMA said he has no damage, and they have not given him zip.

REP. CHRISTOPHER SHAYS: Before we end here, was there any government agency or non-profit that was helpful? Not not helpful. FEMA has taken a lot of hits from the committee. But is there any group --

LEAH HODGES: They deserve it.

UNIDENTIFIED WOMAN: They deserve more.

REP. CHRISTOPHER SHAYS: Yeah, and they got it big-time. But the question I'm asking is any government agency that has proved helpful?

LEAH HODGES: Well, I'm not really understanding helpful on a scale from one to ten. I mean, is it helpful that I got help after they have given me the worst case of high blood pressure that I have ever had in my life

and I have not suffered with high blood pressure before this situation?

REP. CHRISTOPHER SHAYS: The Red Cross? --

LEAH HODGES: Do you want to hear my answer? Now, I'm not even sure what help is in this situation, because FEMA have been so -- they have been hostile. You get them on the phone, they will argue with you. They ask you a question. You answer their question. They will argue with you, and when they send you a copy of your application back, they have put things on your application that you don't even recognize that do not apply to you. They interpret your answers, and they indicate the answers they want on your application, which are guaranteed to tie you up, so that if you get any help at all, it would not be soon forthcoming.

REP. CHRISTOPHER SHAYS: Any government agency that's been helpful to you or non-profit organization?

DYAN FRENCH: You know --

LEAH HODGES: I'll tell you who has been helpful to me: The Corinthian Church in Cincinnati, the Corinthian Baptist Church, because it is from there that I got the strength to withstand the foolishness of FEMA, because what FEMA do to people, you know, is criminal. Like I said, after they have ruined my health, then they throw a few dollars at me; is that really help? When now I need to pay to see a doctor, I don't have medical insurance. I told them I have medical needs. They send me a letter back telling me that they deny my medical needs on the one hand, but fill out some papers saying I don't have health insurance. They're not forthcoming with any medical assistance that I need, and throwing a few dollars at me after they have driven my health to a very bad state, no, I don't consider that help at all.

AMY GOODMAN: New Orleans evacuee and community leader, Leah Hodges. She will be joining us live in a moment from Atlanta. She was being questioned by Connecticut Congressman Christopher Shays. Before that, it was Republican Congressman Jeff Miller of Florida, who was questioning both Dyan French and Leah Hodges. We now turn to Ishmael Muhammad again, the attorney for the Advancement Project.

ISHMAEL MUHAMMAD: When we talk about being truthful, and we are dealing with an environment in which lies are consistently told to the population. From the syphilis experiment, to not want to talk about how many civilians and innocent people are being killed in Iraq, to the counterintelligence program, I mean, we have a number of instances where the government here campaigns in a way to hide its problems from the international community and from its own population. So we saw in Katrina a media campaign that began in a very humane way, and then all of a sudden, take a serious turn to the same old, same old again.

We know that there was a shoot-to-kill order given in an environment that already was problematic in terms of black people being killed by authorities. So, just using your common sense—the sense we all got a little bit of, at least—you give someone rearing to go, before Katrina, in a disaster situation, a shoot-to-kill order and create an environment where everybody is a potential looter, you are going to have people getting shot down by police, by law enforcement authorities. And then you have account after account after account of people being killed. Then you have statements being made by law enforcement officials and government officials that the only—that all deaths are going to be identified as happening August 29th as the date and no identification is going to be made of what actually killed anyone, what actually made people—what actually was the reason that people died. Why is that? And then you have reports that 10,000 people may be dead, and all of a sudden we have a body count of a little over 1,000.

I mean, it's important that we do our job as people in the—of the people, to uncover the truth, and it's important that those that are serious about the truth in the Congress do their job to push the Congress to uncover the truth. But we have at least a number of accounts that tell us that people were shot and killed by the police. We are pursuing that. We will be suing on that, and let's see if it gets laughed out of court. Then we'll know something about the body count.

Now, about this insurance issue—and it's interesting, too, with the body count that FEMA doesn't want to release any information. FEMA has been asked for information after information from various organizations. We actually got FEMA to give up some information to protect people's rights not to get evicted from their home without notice. That was just like the only FEMA victory so far. But FEMA doesn't want to tell anyone anything.

AMY GOODMAN: Ishmael Muhammad, an attorney for the Advancement Project, part of the People's Hurricane Relief Fund. While plans are underway for the rebuilding of New Orleans, many fear reconstruction contracts are going out-of-state corporations at the expense of local workers and businesses. This is Harry Alford, president and CEO of the National Black Chamber of Commerce.

HARRY ALFORD: Between 9/11 and the beginning of the Iraq war, a phenomenon happened in the federal procurement system. Certain members of what President Eisenhower regarded as the military-industrial complex began to look at other new markets. Today, we have this cartel that deals with disaster recovery. It is not shocking to see that the same companies who enjoy bundled contracts and no-bid contracts in the Iraq war are now receiving such gravy in the Katrina recovery. FEMA has assembled a new team, and the federal procurement system has been hijacked. This cartel has been assembled in places such as the Capital

Grill and Palm restaurants. Scope of work has been determined in suites along K Street in downtown D.C.

It's not about quality, but about power and greed. Money—big money, tax money—are the rule, and ethics and procurement law have been tossed aside. America is at risk, due to a runaway lobby train that manipulates who gets the jobs, regardless of price, quality and due diligence. Bona-fide and qualified companies that belong to the NBCC cannot get into this cartel. The fees are too high and the country clubs, et al., don't have a policy of inclusion.

AMY GOODMAN: Harry Alford, president of the National Black Chamber of Commerce. He went on to talk about big business and disaster relief.

HARRY ALFORD: I'm remembering of a story told by a tactical officer in my officer candidate school class. He said: "You men are here at Fort Benning, Georgia, training to become lieutenants because of a certain situation, which is Vietnam. War is business, and right now, business is damn good." Here you are, all husbands and many fathers with fine college degrees and should be heading to corporate America to begin your careers. Instead, you are draftees, because war is business, and business is damn good. The bigger the war, the better the business.

Now, what scares me about Katrina is the thought that the bigger the disaster, the greater the business. The 82nd Airborne can deploy anywhere in this world in 24 hours. It took them eight days to travel 600 miles to New Orleans. National television showed the plight of New Orleans, but FEMA would not budge, as if they never turned on the TV set. The longer the wait, the greater the disaster, and if disaster is a business, right now business is damn good. Let's end this nightmare. Fortune favors courage, thank you.

REP. TOM DAVIS: Thank you, very much. I'm also a Benning alum. So, I appreciate it.

HARRY ALFORD: All right.

REP. TOM DAVIS: Thank you very much.

AMY GOODMAN: Harry Alford, president and CEO of the National Black Chamber of Commerce. After three hours of moving testimony, the hearing came to a close. The Republican chair of the committee was about to end the proceedings before he was interrupted by Congress member Cynthia McKinney.

REP. TOM DAVIS: Let me just thank this panel. Thanks for your patience and sitting through it. Thank you for the dialogue, and we very much appreciate this information.

REP. CYNTHIA McKINNEY: Mr. Chairman, don't bang the gavel yet, because I would like to have concluding words.

REP. TOM DAVIS: Ah, yeah. Ms. McKinney.

REP. CYNTHIA McKINNEY: I would like to thank you, Mr. Chairman, for allowing us to have this day.

REP. TOM DAVIS: You can take as much time as you want on that comment.

[laughter]

REP. CYNTHIA McKINNEY: Because were it left up to—I'll get in trouble now—but were it left up to the Democratic leadership, we would not have had this day, because we wouldn't be here. The Democratic leadership has instructed us to boycott this panel, because we can't trust the results or the report of this panel. But if we participate as our constituents voted us to do up here, we can at least insure that there's more integrity than by boycotting it.

And so I would like to thank my chairman for giving us the opportunity to invite people who don't have the opportunity to come and testify before Congress, except for Barbara, of course, she comes up here a lot. But, we've heard from people for whom getting here has been a struggle, whether it's just because they are Katrina survivors at the armory, and it was a struggle for them to get to the armory, or if they are Katrina survivors living in New Orleans still, determined to stay there and maybe every once in a while get a glimpse of their member of Congress.

We are here to serve all of the people of this country, and too rarely do we hear from all of the people. But thank you, Mr. Chairman. Thank you, Mr. Shays, for staying here throughout the entirety of this hearing to hear what my people—my people—have to say. Because the road that we walk is not paved. Or as some great poet said, life for us ain't been no crystal stair.

REP. TOM DAVIS: Thank you. Cynthia, thank you very much.

AMY GOODMAN: Congressman Tom Davis of Virginia thanking Democratic Congressmember Cynthia McKinney, who called for the hearing on race and class as it relates to Hurricane Katrina.

<http://www.democracynow.org>

<http://www.democracynow.org/article.pl?sid=05/12/09/1443240>

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor"
--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."
--patrick o'neil

"...we have the responsibility to make no deal with the oppressor"
--harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://www.sleepybrain.net/vanilla.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.lowliferecords.co.uk/>

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229. **amy king**

Matt Rotando

Thu 15 Dec 2005

Matt,

I have lost you! And the holidays are upon us! You bike riding, Buddhist poet, you!

Backchannel before breakfast, please.

Amy

<http://www.amyking.org/blog/>

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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230. **Murat Nemet-Nejat**

Re: Rivers Cuomo on Vipassana Meditation and Creativity

Thu 15 Dec 2005

Gabriel,

Good for Rivers. But, ironically, Ladinski's Hafiz does not have a single Hafiz poem in it. Unbelievable as it may seem, Ladinski made it all up. In his introduction he says that Hafiz entered his dream and talked to him in English. Hafiz contains what Hafiz said to him in English

Murat

In a message dated 12/13/05 9:57:47 PM, [REDACTED] writes:

Weezer's front man Rivers Cuomo reached a point in his life a few years ago where he came face to face with the misery all of us spend our days running from -- and he realized he needed to do something about it. He was given a volume of Hafiz's poetry and began to think about meditation, the life of love, God, and a way out of suffering.

He took time off from the band and from Harvard -- and eventually found vipassana meditation. Here's what he writes about vipassana:

Renunciation

In February of 2003, Rick gave me a copy of Daniel Ladinsky's translation of Hafiz's poetry, The Gift. After overcoming my initial aversion to all things spiritual, I decided to read some of the book because I trusted Rick so much. Henry Mindlin, in his introduction to the book, says:

Hafiz wrote hundreds of ghazals [or love songs], finding ways to bring new depth and meaning to the lyrics without losing the accustomed association of a love song. He explored different forms and levels of love: his delight in nature's beauty, his romantic courtship of that ideal unattainable girl, his sweet affection for his wife, his tender feelings for his child, his relationship with his teacher and his adoration of God.

I was struck by the connection between all these different forms of love. I recognized that the feeling of sublime ecstasy I once got from music was just one more of these forms of love.

I had an epiphany: if the feeling these mystics get in union with their

God is analogous to the feeling I used to get in union with my music, then their teachings for how to achieve their union should likewise serve to instruct me how to achieve my union. A whole world of spiritual teachings therefore opened up to me for the first time since, as a child, I had decided that I was an atheist. I now read these spiritual teachings as coded instructions for how to connect with my musical creativity. For example, when Hafiz says, "Self-Effacement is the emerald dagger you need to plunge deep into yourself upon this path

to "God", I read it as "Self-Effacement is the emerald dagger you need to plunge deep into yourself upon this path to Musical Creativity." Like this, I just replaced the word God wherever I saw it. I had discovered a new path which I believed was what I had been waiting for.

I eagerly studied a wide variety of traditions including the mystical poetry of Hafiz, Rumi, and Kabir, contemporary spiritual teachers, and ancient texts such as the Tao Te Ching. In accord with my understanding of these teachings, I abruptly dropped all of my business responsibilities and hard-won power, and isolated myself once again. I fasted and lost fifteen percent of my weight. I took a vow of complete celibacy. I gave away or sold most of my possessions, my house, and my car and lived in an empty apartment next to Rick's house for the rest of the year. I settled outstanding lawsuits and reconciled myself with enemies. I apologized to many people. I volunteered six days a week at Project Angel Food in Hollywood, preparing meals for people with HIV.

Balance

Thus, my life made another extreme swing, as it has many times since I was a teenager. I have been sometimes a tyrant, sometimes the most frustratingly passive person you have ever met, sometimes a socialite, sometimes a hermit, sometimes a rock star, sometimes a student. I have had little inner stability.

During this latest swing towards spirituality, however, I started a practice which may help me achieve some balance: meditation. Rick Rubin sent me some books on the subject but, at first, I would not read them. I thought that meditation would rob me of the angst that I believed was essential for my connection to music. All the crazy experiments I have tried in my life have always been an effort to improve, maintain, or recover that connection. Eventually, however, desperate for answers, I read the first three chapters of one of the books, Ken McLeod's guide to meditation, *Wake Up to Your Life*. His words hit me like a lightning bolt. I realized that, in a sense, I had been wrong all these years in trying to connect to my creativity by violent means, for example, by mining my adolescent anger for "Say it Ain't So", crucifying my leg for Pinkerton, or consuming Tequila and Ritalin for "Hash Pipe". McLeod says:

These devices [such as the ones above] do not work in the long run because they draw on our system's energy to generate a peak experience.

Peak experiences cannot be maintained, and when they pass, the habituated patterns and the underlying sense of separation remain intact. (xi)

McLeod, and other sources I began reading, showed me a new way to work.

Instead of generating peak experiences for inspiration, I could strengthen my power of concentration through meditation so that I could get more and more inspiration from weaker and weaker experiences.Â Not only that, but the practice would make my life better, and make better the lives of those that have to live with me.Â I started to meditate.

The technique I was drawn to is called Vipassana.Â It is taught around the world at over one hundred centers and temporary camps.Â (Go to www.dhamma.org for more information.)Â I started the practice fourteen months ago, attending seven ten-day courses and serving as a volunteer at two.Â Since then, I have found that the areas of tension in my mind—the fear, the anger, the sadness, the craving—are slowly melting away.Â I am left with a more pristine mind, more sharp and sensitive than I previously imagined possible.Â I feel more calm and stable.Â My concentration and capacity to work have increased greatly.Â I feel like I am finally much closer to reaching my potential.

I now live in a small but comfortable apartment.Â I feed myself adequately.Â I took a class at USC this spring, “The History of Literary Criticism”, and enjoyed it very much.Â I take private lessons in music composition once a week from Bruce Reich, a professor at UCLA.Â I still volunteer, once a week, now at the West Hollywood Food Coalition, feeding homeless or otherwise disadvantaged people.Â But most pleasing to me is that, month by month, I have watched my creative flexibility returning.Â The music I have created over the last six months has brought me much enjoyment.

I am returning to Harvard in the fall.Â Other than that, I am wide open to whatever else comes my way!

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Â > *support that comes with having multiple generations within a family*
Â > *walking on the same spiritual path.Â My father saw me perform this year*
Â > *for the first time and we are getting to know each other after not*
Â > *having much contact while I was growing up.Â I appreciate the sudden*
Â > *fatherly influence in my life and am surprised at how much we have in*
Â > *common.*
Â >
Â > *I am looking forward to coming back to Harvard in the spring and*
Â > *finishing what I started back in 1995.Â My motivation is much different*
Â > *now than it was then:Â then I was terribly discontent and dreaming of*
Â > *being a classical composer, a writer, or basically anything that I*
Â > *wasn't; now I just want to enjoy my life and do the responsible*
Â > *thingâ€”graduate.*
Â >

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231. **Brian Clements**
Photos from London Release

Thu 15 Dec 2005

Hello All,

See charming photos of Alan Halsey, Geraldine Monk, Nikki Santilli, David Miller, Andy Brown, Gavin Selerie, Brian Louis Pearce, Brian Catling, Cecil Helman, Patricia Debney, Vahni Capildeo, Rod Mengham, Aaron Williamson, and a lovely London audience at the London reading and release party for Sentence 3's Special Feature on The Prose Poem in Great Britain at <http://firewheel-editions.org>.

Best,
Brian

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232. **Joshua Kotin**
new CHICAGO REVIEW

Thu 15 Dec 2005

Dear Poetics List ---

The fall issue of CHICAGO REVIEW is now available.

Please find ordering information below along with a FREE BOOK listserv special --- and visit our website

<<http://humanities.uchicago.edu/orgs/review/>>
(<http://humanities.uchicago.edu/orgs/review/>) to order.

The 192-page, single issue includes:

POEMS by C.D. Wright, Devin Johnston, Alan Bernheimer, Joel Felix, Arkadii Dragomoshchenko, Peter Larkin, Peter O'Leary, Geraldine Monk, Ray DiPalma, Merrill Gilfillan, Gavin Selerie, and Medbh McGuckian

FICTION by Jerzy Ficowski, Diana George, and Brian Lennon

ESSAYS by John Wilkinson (on Marjorie Welish), Robert Archambeau (on James McMichael), and Paul Hoover (on the Chicago literary scene)

as well as an INTERVIEW, REVIEWS, & NOTES

Please see Ron Silliman's weblog for reviews of Ray DiPalma
<<http://ronsilliman.blogspot.com/2005/12/image-set-by-ray-dipalma-from-east.html>>'s and C.D. Wright <<http://ronsilliman.blogspot.com/2005/12/when-i-first-glanced-at-c.html>>'s contributions.

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\$32 - TWO YEARS (may be split between you and a friend)

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\$60 - FIVE YEARS

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Subscribe to CR for two or more years and we'll send you one of the following books for free:

FLOOD EDITIONS <<http://www.floodeditions.com/>>

Jennifer Moxley, *Often Capital*. First published as two separate chapbooks in 1995 and 1996, *Often Capital* explores the tensions between political commitment and personal desire. Moxley draws in part on the love letters of the Polish radical Rosa Luxemburg in searching out a habitable space for resistance. As she writes in an afterword to this volume, "In my researches I mistook my title, *Often Capital*--a banal dictionary designation--as a description of, to use William Godwin's phrase, 'things as they are.' Yes, often capital I thought, but thankfully not always."

Ronald Johnson, *Radi os*. First published in 1977, Ronald Johnson's *Radi os* revises the first four books of *Paradise Lost* by excising words, discovering a modern and visionary poem within the seventeenth-century text. As the author explains, "To etch is 'to cut away,' and each page, as in Blake's concept of a book, is a single picture." With God and Satan crossed out, *Radi os* reduces Milton's baroque poem to elemental forces. In this retelling of the Fall, song precipitates from chaos, sight from fire: "in the shape / as of / above the / rose / through / rose / rising / the radiant sun."

Merrill Gilfillan, *Undanceable*. With exuberance and economy, Merrill Gilfillan's *Undanceable* evokes the landscape of the American West through the geographic word. Place names, the texture of speech, and a certain aroma of nature permeate these pages. Ever alert to unforeseen connections, Gilfillan follows both eye and ear, his poems unfolding at the pace of consciousness.

Pam Rehm, *Short Works*. *Small Works* is Pam Rehm's sixth book of poetry. While moving towards an ever more spare clarity, Rehm awakens the moral senses through bewilderment, impatience, and quizzical humor. Amid the crowded anonymity of an increasingly anxious urban life, these poems take sustenance from the natural world, children's games, and familiar valedictions: "The world of consequence be with you / always."

OMNIDAWN <<http://www.omnidawn.com/>>

Norma Cole, *Spinoza in Her Youth*. Norma Cole's rich and rigorous poems delight in and disrupt the framing structures of language, memory, history, so as to inhabit new fluencies of possibility. Informed by a diversity of subject matter (including emotional, political, philosophic), each poem finds its balance of form and content upon the knife point of a lyric integrity that is as responsive to the gravity of experience as it is to the fallibility of our means of representing it.

Rosmarie Waldrop, *Love, Like Pronouns*. With the title of her latest collection Waldrop demonstrates with deft humor the relational aspects of any discourse. She implicitly suggests a similar slipperiness in human emotion and speech, as both the love object and the pronoun's referent easily shift with, even because

of any attempt to articulate it. In this collection, poem cycles dedicated to other writers echo with subtle synchronisms of those writers' forms, tones, and textures. From out of this synchronism, Waldrop evolves her own unique mediums of address.

Keith Waldrop, *The Real Subject*, *Queries and Conjectures of Jacob Delafon* with sample poems. Not exactly a novel and not really a poem, *The Real Subject* contains some verses and is not without characters. Jacob Delafon, whose musings are here presented, is a man late in life who has gotten around--at least in his own mind--read a great deal, unsystematically, thought (with even less system) about what he has seen, heard, what he comes up against. He is, in fact, a unique geezer, whose trains of thought seem often on tracks without station or schedule. To move one to another of Jacob Delfon's turns of mind and twisted meditations requires not fast, but careful footwork. There is no set path. The interest is in the steps.

Also available in this offer: Devin Johnston, *Aversions*; Martha Ronk, *In a Landscape of Having to Repeat*; Donald Revell, *Invisible Green: Selected Prose*; Aaron Shurin, *Involuntary Lyrics*; Paul Hoover, *Poems in Spanish*, and any other poetry title listed on Omnidawn's website <<http://www.omnidawn.com/>>.

Please see CR's website <<http://humanities.uchicago.edu/orgs/review/>> for information on forthcoming issues.

Thank you for your support,

Joshua Kotin

Chicago Review
5801 South Kenwood Avenue
Chicago, Illinois 60637

<http://humanities.uchicago.edu/orgs/review/>

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233. **ALDON L NIELSEN**

poetry at MLA

Thu 15 Dec 2005

Now that I have the MLA program in front of me, let me draw this one to your attention:

Lorenzo Thomas was scheduled to participate in this panel before his death. We will read from his works in his memory.

"Breaking in bright Orthography . . ."
--Emily Dickinson

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

234. **Tim Peterson**

***Alan Gilbert and Peter Lamborn Wilson @Segueway, BPC Sat, Dec 17
4 PM***

Thu 15 Dec 2005

POETRY READING

Please join us!!

Saturday, December 17th

4:00-6:00 pm

308 Bowery, just north of Houston

www.seque.org/calendar

hosted by Brenda Iijima and Evelyn Reiley

A selection of Alan Gilbert's critical writings entitled *Another Future: Poetry and Art in a Postmodern Twilight* will be published by Wesleyan University Press in the spring of 2006.

Peter Lamborn Wilson left New York City in 1999 to move to the country (New Paltz, NY) and write poetry, after years of "teaching it" at the Jack Kerouac

School of Disembodied Poetics in Boulder, Colorado. Cross-Dressing in the Anti-Rent War was recently published by Portable Press at Yo-Yo Labs.

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235. **Thomas savage**

Re: Rivers Cuomo on Vipassana Meditation and Creativity

Thu 15 Dec 2005

It was wonderful to read this post. I've been a student of Goenka's vipassana for thirty-five years, an erratic practitioner until four years ago when the daily practice became regular, at last, and have derived many benefits both from the retreats and the practice. It was good to see and hear of someone else on this list having encountered and becoming involved in vipassana bhavana. I'm convinced also that this practice has helped me in my creative life.

Gabriel Gudding <[REDACTED]> wrote: Weezer's front man Rivers Cuomo reached a point in his life a few years ago where he came face to face with the misery all of us spend our days running from -- and he realized he needed to do something about it. He was given a volume of Hafiz's poetry and began to think about meditation, the life of love, God, and a way out of suffering.

He took time off from the band and from Harvard -- and eventually found vipassana meditation. Here's what he writes about vipassana:

>> Renunciation

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>> translation of Hafiz's poetry, *The Gift*. After overcoming my initial
>> aversion to all things spiritual, I decided to read some of the book
>> because I trusted Rick so much. Henry Mindlin, in his introduction to
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>> Balance
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> common.

>

> I am looking forward to coming back to Harvard in the spring and
> finishing what I started back in 1995. My motivation is much different
> now than it was then: then I was terribly discontent and dreaming of
> being a classical composer, a writer, or basically anything that I
> wasn't; now I just want to enjoy my life and do the responsible
> thing—graduate.

>

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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236. **Jeffre Jullic**
name of digital theorist?

Thu 15 Dec 2005

There's a digital theorist writing on the computer arts who published a highly reputed book with M.I.T. Press in the past four years or so. His basic thesis or his most innovative approach, and the first couple of chapters of the book, were to root digital arts back to cinema, and in specific Russian experimentalist cinema. The book is heavily illustrated with stills from films. He himself is, I believe, originally Russian.

Can anybody remember this writer's name (and the title of the book)?

(The writer also has a reputation, in his hype, for being a beau brummel and stylish.)

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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237. **Jerrold Shiroma [duration press]**
Re: governor

Thu 15 Dec 2005

Once upon a time, there was a cease-fire among the bloods & Crips, mainly because the O.G.'s of both decided that it wasn't worth it. Then, these same G's got locked up...the youngster's decided they didn't want to keep going what the G's started...& the G's couldn't do much about it from prison, so it all started up again.

Is interesting, though, that the level of violence between the bloods & Crips is nowhere near the level it was in the late 80's / early 90's...it was crazy back then...I remember it not too fondly.

----- Original Message -----

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, December 12, 2005 10:24 PM

Subject: Re: governor

*Re Susan's report here: Does the Governor want us to assume that this execution will lead to a decline in violence in Los Angeles and elsewhere?
The analysis strikes me as totally nuts.*

[↑ Contents](#)

238. **Brian Clements**

Contact Info--Edward Bartok-Baratta?

Thu 15 Dec 2005

If anyone has an email address or mailing address for him, I'd appreciate receiving it backchannel.

Thanks,
Brian

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239. **mIEKAL aND**

Re: name of digital theorist?

Thu 15 Dec 2005

Jeffre:

Perhaps yr referring to Lev Manovich, The Language of New Media, MIT, 2001.

On Dec 15, 2005, at 12:43 PM, Jeffre Jullic wrote:

There's a digital theorist writing on the computer arts who published a highly reputed book with M.I.T. Press in the past four years or so. His basic thesis or his most innovative approach, and the first couple of chapters of the book, were to root digital arts back to cinema, and in specific Russian experimentalist cinema. The book is heavily illustrated with stills from films. He himself is, I believe, originally Russian.

Can anybody remember this writer's name (and the title of the book)?

(The writer also has a reputation, in his hype, for being a beau brummel and stylish.)

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240. **Charles Baldwin**

Re: name of digital theorist?

Thu 15 Dec 2005

lev manovich, _the language of new media_

>>> [REDACTED] 12/15/05 1:43 PM >>>

There's a digital theorist writing on the computer arts who published a highly reputed book with M.I.T. Press in the past four years or so. His basic thesis or his most innovative approach, and the first couple of chapters of the book, were to root digital arts back to cinema, and in specific Russian experimentalist cinema. The book is heavily



& @

The Stone (2nd st & ave.c)

January 7th, 2005 @ 8 pm 1 set only

Rob Brown alto

Sabir Mateen tenor

Matt lavelle trumpet

Andrew Bemkey piano

Henry Wood drums

William Parker

steve dalachinsky words

\$10 all proceeds go to the artists

info 1212 - [REDACTED]

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244. **Poetry Project**

Events at The Poetry Project

Thu 15 Dec 2005

Dears,

I hope this finds you all well and warm.

Jesus Christ Superstar, scheduled for Friday 12/16, has been cancelled. Apologies for the last minute notice!

Our office will be closed from Tues 12/20 Tues 12/27. Any emails sent to [REDACTED] will be received, but not replied to until Wed 12/28.

We are busy preparing for the New Year's Day marathon, and could still use books, food and of course more volunteers. (Thank you in advance!)

Love and Happy Holidays to Everyone!

The Poetry Project

Sunday, January 1, 3:00pm -

32nd Annual New Year's Day Marathon Reading

Spend the first day of the year with a terrific assortment of poetry, performance, dance, music and multimedia, with over 130 performers and readers including: Rosa Alcala, Ammiel Alcalay, Kazim Ali, Penny Arcade, Cheryl B., Charles Babinski, Jim Behrle, Jennifer Benka, Charles Bernstein, Anselm Berri-gan, Edmund Berrigan, Eric Bogosian, Donna Brook, Dana Bryant, Regie Cabico, Steve Cannon, Macgregor Card, Elizabeth Castagna, Paul Catafago, Yoshiko Chuma, Todd Colby, John Coletti, Shanna Compton, Brenda Coultas,

Steve Dalachinsky, Kate Degentesh, Monica De La Torre, Latasha Diggs, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Joe Elliot, Jose Angel Figueroa, Corrine Fitzpatrick, Merry Fortune, Tonya Foster, Courtney Frederick, Dorothy August Friedman, Ed Friedman, Greg Fuchs, Ethan Fugate, Lo Galuccio, Drew Gardner, Alan Gilbert, John Giorno, Philip Glass, Stephanie Gray, Ted Greenwald, Kimiko Hahn, John S. Hall, Steven Hall with Arthur's Landing, Janet Hamill, Hassen, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Vicki Hudspith, Brenda Iijima, Paolo Javier, Tyehimba Jess, Patricia Spears Jones, Adeena Karasick, Erica Kaufman, Lenny Kaye, Avra Kouffman, Tuli Kupferberg, Bill Kushner, Susan Landers, Paul LaFarge, Denize Lauture, Joel Lewis, Tan Lin, Brendan Lorber, Michael Lydon, Kimberly Lyons, Filip Marinovich, Joe Massey, Susan Maurer, Gillian McCain, Tracey McTague, Taylor Mead, Sharon Mesmer, David Mills, Ange Mlinko, Rebecca Moore, Tracie Morris, Gina Myers, Eileen Myles, Elinor Nauen, Murat Nemet-Nejat, Jim Neu, Dael Orlandersmith, Yuko Otomo, Willie Perdomo, Wanda Phipps, Nicholas Powers, Chris Rael, Marc Ribot, Keith Roach, Mercedes Roffe, Jessica Rogers, Bob Rosenthal, Douglas Rothschild, Lauren Russell, Tom Savage, Prageeta Sharma, Elliott Sharp, Jackie Sheeler, Hal Sirowitz, Jenny Smith, Patti Smith, Joanna Sontheim, Sparrow with Foamola, Bethany Spiers, Christopher Stackhouse, Brian Kim Stefans, Stacy Szymaszek, Anne Tardos, Edwin Torres, Rodrigo Toscano, Lourdes Vazquez, David Vogen, Anne Waldman, Shanxing Wang, Jo Ann Wasserman, Karen Weiser, Brad Will, Huang Xiang, Don Yorty and more..

Winter Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

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245. **Michael Hoerman**

Polish Literature: Tradition and Experimentation

Thu 15 Dec 2005

Polish Literature: Tradition and Experimentation

An exciting evening of Polish literature with Harvard University's Benjamin Paloff, translator of Dorota Maslowska's internationally acclaimed *Snow White and Russian Red* (Grove Press, 2005). Paloff will speak about the history of Polish literature, where it is now, and where it's going. Paloff will be joined by award-winning poets Tanya Larkin, Jean Monahan, Peter Richards, and Gigi Thibodeau, reading poems by Szymborska, Milosz and other Polish poets.

Lowell National Historic Park Visitors Center

Lowell, Mass.

Thursday, January 5, 7PM

\$5

Sponsored by Cultural Organizations of Lowell. Organized by Michael Hoerman and Anna Isaak-Ross.

Directions: To drive to Lowell National Historical Park, take the Lowell Connector from either Route 495 (Exit 35C) or Route 3 (Exit 30A if traveling southbound, Exit 30B if traveling northbound) to Thorndike Street (Exit 5B). Follow "National Park Visitor Center" signs. Free parking is available in the Visitor Parking Lot next to Market Mills.

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246. **Jeffrey Side**

New poems on The Argotist Online

Thu 15 Dec 2005

Poems by:

Mairead Byrne <http://www.argotistonline.co.uk/Byrne.htm>

Heidi Lynn Staples <http://www.argotistonline.co.uk/Staples%20poems.htm>

Peter Finch <http://www.argotistonline.co.uk/Finch%20poems.htm>

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247. **Harry Nudel**

M&R....Munich....

Fri 16 Dec 2005

L & I last week are having coffee & a sweet potato pastry...(her idea)....at the new Japanese bakery..sitting in the window bay seat...when this tall mid 20's kid with hat walks in..and sidles up quizzically...and asks..in what to me..is a

scandanavian accent..."Can I ask You a Question"...i think about it..and say
"why not"..."Are you Steven Spielberg"...

He must have been looking at L....

Just read the review of Munich...from one left rag...'it's not so easy to kill'

From this faux Spielberg "it's also not so easy not to kill"

Yr enemies...drn...

[↑ Contents](#)

248. **alexander saliby**

Re: M&R....Munich....

Fri 16 Dec 2005

But...

Harry, the lad might have asked:

"are you by chance Richard Dreyfuss?"

Worse,

He might have confused you with

Teri Garr...

be thankful for your baseball cap and the lad's poor eyesight.

By the way, I'm a samosa fan. Every eat one? They are best when the potato component is both sweet and white (Irish) spuds, and they should not ever be confused with knishes...potato or kasha. Alex

----- Original Message -----

From: Harry Nudel<mailto:[REDACTED]>

To: [REDACTED]<mailto:[REDACTED]>

Sent: Thursday, December 15, 2005 9:47 PM

Subject: M&R....Munich....

L & I last week are having coffee & a sweet potato pastry...(her idea)....at the new Japanese bakery..sitting in the window bay seat...when this tall mid 20's kid with hat walks in..and sidles up quizzically...and asks..in what to me..is a scandanavian accent..."Can I ask You a Question"...i think about it..and say "why not"..."Are you Steven Spielberg"...

He must have been looking at L....

Just read the review of Munich...from one left rag...'it's not so easy to kill'

From this faux Spielberg "it's also not so easy not to kill"

Yr enemies...drn...

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249. **derekrogerson**

part time instructor

Fri 16 Dec 2005

Nashua, NH

The New Hampshire Community Technical College at Nashua is seeking adjunct (part time) instructor to teach a poetry workshop during the 2006 spring (Jan 17 - May 15) semester.

Minimum qualifications: Masters Degree and teaching experience. Salary commensurate with experience.

Please submit resume and copies of transcripts to:

Sidney Barnes
Vice President of Academic Affairs
NHCTC
505 Amherst Street
Nashua, NE 03063

Resumes will be reviewed on an ongoing basis until needs are met. AA/EOE.

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250. **Harry Nudel**

Old Jews Look Alike...

Fri 16 Dec 2005

When i taught in Bed-Sty..at Boys & Girls H.S...the students thot i was Gene Wilder...anyway it's true all jews look alike...my nose groweth & hooketh.....greed or gravity..take your pick...luckily all jews don't have the same pol...Alaska or Tanganyika should be fine for Kushner & Spielberg...drn...

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251. **Mary Jo Malo**

old jewish men

Fri 16 Dec 2005

drn,

It is certainly a good thing that all jews don't have the same politics or write the same kind of poetry or like the same kind of men and women. I was once accused of being a shiksha by my husband who wasn't even jewish. I would have had a mad crush on you in H.S.

mjm

When i taught in Bed-Sty..at Boys & Girls H.S...the students thot i was Gene Wilder...anyway it's true all jews look alike...my nose groweth & hooketh.....greed or gravity..take your pick...luckily all jews don't have the same pol...Alaska or Tanganyika should be fine for Kushner & Spielberg...drn...

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252. **Adam Fieled**

Adam on Todd Swift's "TS Review"

Fri 16 Dec 2005

--check out a new poem from Adam Fieled on Todd Swift's "TS Review":
www.toddswift.blogspot.com

--also, two new sonnets from UK great Chris McCabe at PFS Post:
www.artrecess.blogspot.com

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<http://mail.yahoo.com>

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253. **Lawrence Upton**

Re: Adam on Todd Swift's "TS Review"

Fri 16 Dec 2005

you can check out ts's malicious lies about me too

L

-----Original Message-----

From: Adam Fieled <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Friday, December 16, 2005 2:52 PM

Subject: Adam on Todd Swift's "TS Review"

--check out a new poem from Adam Fieled on Todd Swift's "TS Review":
www.toddswift.blogspot.com

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254. **Nicholas Ruiz**

Kritikos, V.II December 2005

Fri 16 Dec 2005

Kritikos, V.II December 2005

What is Code? A conversation with Deleuze, Guattari and Code...(d.berry and j.pawlik)

<http://garnet.acns.fsu.edu/%7Enr03/berry%20and%20Pawlik.htm>

When West was North: Spirits of Frontier Experience, or Can the MacGuffin Speak?... (j.bruce-novoa)

<http://garnet.acns.fsu.edu/%7Enr03/when%20west%20was%20north.htm>

Portents of the Real: The Heart's Filthy Lesson...(n.ruiz)

<http://garnet.acns.fsu.edu/%7Enr03/portending%20the%20real.htm>

--

Nicholas Ruiz III

ABD/GTA

Interdisciplinary Program in the Humanities

Florida State University

Editor, Kritikos

<http://garnet.acns.fsu.edu/~nr03/>

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255. **furniture_press**

Ph. D.

Fri 16 Dec 2005

This is not not a poem poem:

Is suffering life or life suffering?

Suffer better if both.

Is suffering alone life or life alone suffering?

Live better, sufferers.

If suffering is left alone to live will living suffer through life? Lest we should forget.

--

Graffiti.net free e-mail @ www.graffiti.net

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

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256. **Dan Waber**
20 by Márton Koppány
Fri 16 Dec 2005

Poetics,

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretepoetry/>

has been updated with 20 pieces by Márton Koppány.

It is like this: paradigms don't shift around pillars, posts, or pedestals; they pirouette on point.

Come see the daring young man on the flying trapeze of language. Bring the word "yes", you'll need it.

Regards,
Dan

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257. **Steve Dalachinsky**
Re: Ph. D.
Fri 16 Dec 2005

suffer baby suffer

we
suffer
for
our
su
p
p
e r

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258. **Steve Dalachinsky**
Re: old jewish men
Fri 16 Dec 2005

you woulda hated him in hs mj
me i look italian and far from old

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259. **Glenn Bach**

Re: governor

Fri 16 Dec 2005

Jerrold Shiroma wrote:

Is interesting, though, that the level of violence between the bloods & Crips is nowhere near the level it was in the late 80's / early 90's...it was crazy back then...I remember it not too fondly.

Ditto. To this day I still take great care when walking outside wearing anything red (Bloods) or blue (Crips). I can't think of Burger King or Calvin Klein without imagining their appropriated initials: BK (Blood Killer) or CK (Crip Killer). It seems the threat of getting shot on sight for wearing red or blue seems to have diminished, however, since I've seen red show up in the uniforms of a local elementary school, something unheard of fifteen years ago.

Ah, well. Life in So Cal.

G.

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260. **Stephen Vincent**

Subject: Kansas Prof attacked and beaten for debunking intelligent design

Fri 16 Dec 2005

I guess this is the way certain people say "Merry Christmas" in Kansas! Is there anybody teaching at UK who can say more?? How is the campus/community dealing with it?

Stephen V

**

> Subject: Kansas Prof attacked and beaten for debunking intelligent design

>

>

> A Kansas University professor was attacked and beaten and his career has been

> ruined after planning to teach a course debunking "creationism" and

> "intelligent design." Prof. Mirecki proposed the course after the Kansas Board

> of Education decided to allow "intelligent design" to be taught in science

> classes while further attacking evolution.

> The chronology of events in this outrage is telling of the emerging theocracy

> in this country. Prof. Mirecki posted an email to a message board encouraging

- > students to take the course because it would debunk Christian fundamentalist
- > attacks on science. A self-described "conservative researcher/activist" was
- > spying on the message board, and whipped up a frenzy among the right-wing over
- > Mirecki's email. The course, "Special Topics in Religion: Intelligent Design, Creationism and other Religious Mythologies," was cancelled. Prof. Mirecki was
- > attacked and beaten on 12/5 by two men who made references to his course, and
- > Mirecki had to go to the hospital for head injuries. The police interrogated
- > Mirecki for hours with the same questions, and seized his computer and car as
- > evidence. The university chancellor publicly attacked Mirecki for his email.
- > And now Prof. Mirecki has been forced to resign as chairman of the religious
- > studies department.
- > What does it say about the direction of society when a university professor is
- > spied on, attacked, and his career ruined for daring to defend science against
- > moves toward theocracy?
- > It is an outrage that standing up for science at a public university is now
- > the cause of attack. Prof. Mirecki should be unequivocally defended against
- > these fascistic attacks.
- >
- >
- >
- >
- >
- > Rosalyn Baxandall
- > 2 Washington Square Village #11B
- > New York, NYC 10012
- > 212 9828388

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261. **C Daly**

Re: Subject: Kansas Prof attacked and beaten for debunking intelligent design

Fri 16 Dec 2005

thanks for posting this; I wonder if anyone from Lawrence on list has anything to add?

Society of Open-Minded Atheists and Agnostics, anyone?

<http://www.ku.edu/~soma/>

<http://soma.secularstudents.net/phpBB2/index.php>

(why on earth did they call it soma?)

as you know, an idea behind the middle volume of dadada (heresy) was that literary criticism has long been considered heretical when applied to certain kinds of texts

Catherine Daly



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262. **Joseph Thomas**

Re: Subject: Kansas Prof attacked and beaten for debunking intelligent design

Fri 16 Dec 2005

You may find his recent statement interesting:

<http://media.ljworld.com/pdf/2005/12/10/mirecki.pdf>

Best,

J

--- C Daly <

*thanks for posting this; I wonder if anyone from
Lawrence on list has
anything to add?*

*Society of Open-Minded Atheists and Agnostics,
anyone?*

<http://www.ku.edu/~soma/>

<http://soma.secularstudents.net/phpBB2/index.php>

(why on earth did they call it soma?)

*as you know, an idea behind the middle volume of
dadada (heresy) was that
literary criticism has long been considered
heretical when applied to
certain kinds of texts*

Catherine Daly

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<http://mail.yahoo.com>

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263. **Mary Jo Malo**

Re: Ph. D.

Fri 16 Dec 2005

quotidian

will body ever mind
being subjected
if you look inside your mind
you're looking from inside your head
will body mind or will will mind?
life minds death
but death doesn't mind
no two minds are willing
or able to be of one mind about life
two bodies can be of one mind
and willfully or unwillingly
create one body of a different mind
each morning i wonder
why each evening i wish
i could think differently
about my body and your mind
or my mind and your body

mary jo malo

in the Company of Poets

consider giving us your poems during this holiday season
all donations are not tax deductible

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264. **C Daly**

Re: Subject: Kansas Prof attacked and beaten for debunking intelligent design

Fri 16 Dec 2005

actually, all of that was excerpted in the coverage; the .pdf from yahoo groups e-mails was more informative

<http://media.ljworld.com/pdf/2005/12/02/mireckiemail.pdf>

or the discussion list

he seems to have not written as though his remarks were in a public forum

Catherine

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265. **Matt Henriksen**

SUNDAY Arielle Greenberg & Rachel Zucker NYC

Fri 16 Dec 2005

We have hosted forty poets in the first season of The Burning Chair Readings. Please help us finish the year off right with two of the very best:

Arielle Greenberg & Rachel Zucker
Sunday, December 12th, 8PM
The Cloister Cafe
238 East 9th Street
Between 2nd & 3rd Avenues

Arielle Greenberg is the author of *Given* (Verse, 2002), the chapbook *Fa(r)ther Down: Songs from the Allergy Trials* (New Michigan, 2003) and most recently *My Kafka Century* (ActionBooks, 2005). Current projects include co-editing, with Rachel Zucker, an anthology of essays on women poets and mentorship. Her poems have appeared or are forthcoming in the anthologies *Best American Poetry 2004* and *2005*, *Legitimate Danger: American Poets of the New Century*, and *Isn't It Romantic: 100 Love Poems by Younger American Poets*. She teaches in the graduate and graduate poetry programs at Columbia College Chicago, where she is a co-editor of the poetry journal *Court Green*. She lives in Evanston, IL with her family.

Rachel Zucker is the author of *The Last Clear Narrative* and *Eating in the Underworld*. She lives in New York City with her husband and two sons and is currently working on her third collection of poems, a novel and a non-fiction book as well as co-editing an anthology of essays about mentorship by young women poets with Arielle Greenberg. Zucker is the poet-in-residence at Fordham University.

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266. **Murat Nemet-Nejat**

Re: Old Jews Look Alike...

Fri 16 Dec 2005

harry,

Coming from the Middle East, as I look more Jewish I look like every body else.
That's my pol...

Murat

In a message dated 12/16/2005 6:14:17 AM Eastern Standard Time, Harry Nudel <[REDACTED]> writes:

When i taught in Bed-Sty..at Boys & Girls H.S...the students thot i was Gene Wilder...anyway it's true all jews look alike...my nose groweth & hooketh.....greed or gravity..take your pick...luckily all jews don't have the same pol...Alaska or Tanganyika should be fine for Kushner & Spielberg...drn...

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267. **derekrogerson**

SWP Assistant

Fri 16 Dec 2005

Boulder, CO

Naropa University's Summer Writing Program seeks Administrative Assistant for January-July 2006. This is a temporary position reporting to SWP Co-Directors.

35 hours/wk @ \$13/hr (Non-Exempt)

Job Duties:

- Serve as informal liaison between guest faculty and SWP department
- Set up, maintain, and complete Annual Marketing and Ad plans for the SWP
- Gather, edit, and proof Annual SWP catalog copy
- Plan and facilitate visiting and core Guest Faculty travel arrangements
- Manage maintenance, repair, and replacement schedule for all SWP office equipment
- Book all rooms and schedule events for SWP orientation
- Coordinate SWP calendar
- Maintain SWP page of Naropa University's website
- Serve as primary contact with the Performing Arts Center, acting as liaison for SWP
- Maintain wall calendars and the 35-page SWP annual master schedule
- Maintain SWP office library, booklist, inventory of books and library acquisitions

Qualifications:

- MA or MFA (preferably in writing/literature)
- Highly organized individual with a sense of humor
- Working writer, with knowledge of contemporary literature and poetics
- Excellent phone + communications skills
- Experience working on Macs, Excel, Word, spreadsheets
- Excellent character references
- Employment history in event production or academic administration
- Multilingual/Spanish speaker preferred

Qualified candidates should send resume and letter of interest to:

Naropa University
Department of Human Resources
2130 Arapahoe Avenue
Boulder, CO 80302
Fax: [REDACTED]
mailto: [REDACTED]

www.naropa.edu/humanresources/

Naropa University is a private, non-profit, fully accredited liberal arts college actively engaged in creating an inclusive, diverse community and is proud to be an Equal Opportunity Employer. In keeping with our diversity initiatives, we welcome diverse applicants and applications from those who support diversity.

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268. **norton.john**

Spicer and the murals of the Holy Grail

Fri 16 Dec 2005

Hi:

I came upon a video piece about the restoration of the Edward Austin Abbey murals in the old Boston Public Library in Copley Square. This room is on the second floor. Jack Spicer worked upstairs in the Rare Book Room. Here's a link to the video. Take a look to see some of the images that turned Jack on.

<http://www.news.harvard.edu/gazette/2004/05.06/16-bplmurals.html>

John Norton

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269. **Harry Nudel**

E=MCsq

Sat 17 Dec 2005

Water for Breakfast

Sky for Lunch

Earth for Dinner

Light for Midnite Snack...

the solistice made me do it...drn...

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270. **Gerald Schwartz**

Re: Spicer and the murals of the Holy Grail

Sat 17 Dec 2005

Thank you for these! Enables an even deeper reading into the work.

Gerald S.

> Hi:

>

> I came upon a video piece about the restoration of the Edward Austin Abbey
> murals in the old Boston Public Library in Copley Square. This room is on
> the second floor. Jack Spicer worked upstairs in the Rare Book Room.
> Here's a link to the video. Take a look to see some of the images that
> turned Jack on.

>

>

> <http://www.news.harvard.edu/gazette/2004/05.06/16-bplmurals.html>

271. **Mary Jo Malo**
some new "Twittering Machine"s
Sat 17 Dec 2005

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Kervinen has written a text that includes all types of language: current affairs, numerals, neologisms, portmanteau words, new ways of constructing syntax, all adding to an exciting sequence of words. The language has a sort of game-

quality to it, one can spend hours decoding, sounding out, glancing through. or just reading this sparkling text.

blb-2 Jim Leftwich

'thetextasifsuch' - 528pp - \$26.84

isbn: 9529963203

Jim Leftwich is represented here by his poetry and essays from the early 21st century. The title 'textasifsuch' has more relevance to a practice of writing that calls itself 'text' and is specifically so, in the full sense of the word. It could be defined as the pure essence of writing, with a pared-down wording that mirrors the consciousness of the writer. Leftwich's words are worth engaging into reading.

blb3 J Hayes Hurley

'Motion and Rest' - 483pp - \$27.49

isbn: 952006322X

revised edition available January 15, 2006

fiction. "Motion and Rest" is a modern western with a Gnostic twist. The narrator, Robert Glin, is a Montana-born paperback western genre writer who wants to be the next Louis L'Amour. He is challenged by a pair of European documentary film-makers to write an "authentic" new western novel instead. Robert meets an old drifter named Thomas Sligo who claims to be a Gnostic god fallen to earth and in need of saving himself. Robert does not take Sligo's claim seriously, though he sees in Sligo the authentic character he needs for his novel. He joins Sligo in drifting about the west and eventually invites the filmmakers along. More characters join the god's caravan and as they drift about a number of modern western themes are explored, minor miracles are performed by the god, philosophical issues are discussed, guns are bandied about, and the atmosphere is at once comic, wistful, and mystical.

blb4 Peter Ganick

'why: ...1 ...2 ...3 ...4' - 319pp - \$19.57

isbn: 9529963238

poetry. four longpoems that surround the text 'why'. should 'why' be followed by a question mark, a period, or a comma, or all of the above? originally the longpoems were composed for separate occasions, but are now collected in this book due to conjunctions in syntax, memory, and time when written. a flow is established in each longpoem that carries the reader forward through a post-modern reconstruction of the wordless word, 'why'. unanswerable...

blb5 Scott MacLeod

'Post Empire' p- 288pp - \$19.64

isbn: available soon

book available now

Post Empire is a meditation/incantation on the graspings and witherings of the tentacles of empire. MacLeod appropriates and recomposes computer virus code, internet

search results, film stills, EBay listings, stolen poetry, newspaper reports, academic theses and much more to create a marching band playing the death rattle in the throat of Western civilization. Prose, poetry and visual art follow a dusty trail leading from Alphaville through Ground Zero though Abu Ghraib to - where? To appropriate & paraphrase German artist Franz John's description of his own work: [MacLeod's] interest is not in the [word]-chain itself but rather in the tectonic forces and energies of a matrix which is visibly and continually updating and renewing itself.

<> <> <> <> <> <> <> <> <> <> <>

send hard copy manuscripts to:
Peter Ganick
181 Edgemont Avenue
West Hartford CT 06110 USA
or in electronic format (Word DOC or RTF-files,
250-550 pages in 5x8 inches page size to

< > < > < > < > < > < > < > < > < >

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273. Nick Carbo

fun poem!

Sat 17 Dec 2005

The Cowboy & George Dubya

While riding one day around a Crawford, TX ranch, a cowboy met George Dubya riding along with a dog and a sheep and he began a conversation.

Cowboy: "Hey, cool dog you got there. Mind if I speak to him?"

George Dubya: "Dog don?t talk."

Cowboy: "Hey dog, how's it going?"

Dog: "Doin' alright."

George Dubya: Look of shock.

Cowboy: "Is this smirking man your owner?" pointing at George Dubya.

Dog: "Yep"

Cowboy: "How does he treat ya?"

Dog: "Real good. He walks me twice a day, feeds me great food,

and takes me to the lake once a week to play."

George Dubya: Look of total disbelief.

Cowboy: "Mind if I talk to your horse?"

George Dubya: "Horse don?t talk."

Cowboy: "Hey horse, how's it going?"

Horse: "Just trottin? along."

George Dubya: Extreme look of shock.

Cowboy: "Is this your owner?" pointing at George Dubya.

Horse: "Yes sir! "

Cowboy: "How's he treatin' ya?"

Horse: "Pretty good, thanks for asking. He rides me regularly, brushes me down often, and keeps me in a shed to protect me."

George Dubya: Total look of utter amazement.

Cowboy: "Mind if I talk to your sheep?"

George Dubya: "Sheep?s a big liar."

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274. **Bill Berkson**

FW: Berkson/Kearney Reading

Sat 17 Dec 2005

Bill Berkson & Larry Kearney
The Blue Danube Café
Fourth Avenue and Clement Street
San Francisco
Thursday, December 15, 8pm
Free
Mac

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275. **Patrick Durgin**

"Death Trip Against U.S. Militarism" series...

Sat 17 Dec 2005

continues at www.da-crouton.com --- two in the can, another (I think) on its way. Hope you enjoy. In any case, leave a comment or two.

Patrick

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276. **Bill Berkson**

CORRECTION/ DATE! Berkson/Kearney Reading

Sat 17 Dec 2005

Bill Berkson & Larry Kearney
The Blue Danube Café
Fourth Avenue and Clement Street
San Francisco
Thursday, JANUARY 12, 8pm
Free
Mac

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277. **mIEKAL aND**

...farewell to them.

Sat 17 Dec 2005

MY LIFE BY LYN HEJINIAN

<http://mylifebylynhejinian.blogspot.com/>

12.11.2005

They used to be the leaders of the avant garde, but now they just want to be understood, and so farewell to them.

7:12 AM

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278. **Simon DeDeo**

rhubarb is susan

Sat 17 Dec 2005

Hi all -- struggling to finish my dissertation before the New Year, so only one review up on rhubarb this week, of Anne Waldman's work appearing in One Less magazine:

<http://rhubarbissusan.blogspot.com/>

<http://rhubarbissusan.blogspot.com/2005/12/anne-waldman-home-in-on.html>

Please check it out, and join the conversation here or there. Don't forget, the rhubarb fundraiser for the Friends Committee on National Legislation is on-going; more details on that here:

<http://rhubarbissusan.blogspot.com/2005/11/blog-within-blog-fundraiser.html>

and participate by buying books from Powell's using this affiliate link:

<http://www.powells.com/partner/29813>

between now and December 31st.

Thanks!

Simon

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279. **Joe Brennan**

Patina Of Democracy Designed To Intensify Violence

Sat 17 Dec 2005

Click here: The Assassinated Press

<http://www.theassassinatedpress.com/>

What's at Stake in Iraq's Elections:

Elections Should Bring Civil War Into Sharper Focus:

Patina Of Democracy Designed To Intensify Violence.

Oh What A Tangled Web: Elections Compound Lies About Reasons For Invading Iraq---Lube 18:35

By JEFFEY LUBE

They hang the man and flog the woman

That steal the goose from off the common,

But let the greater villain loose

That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving

free reign to this hubbub of voices...."

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280. **Ishaq**

PUB: anthology of writing by nurses seeks submissions

Sat 17 Dec 2005

>>PUB: anthology of writing by nurses seeks submissions

=====

Call for Submissions

http://www.paulasergi.com/call_for_submissions.htm

This is a call to nurses. We are looking for nurses who:

Continue to practice but considered leaving;

Have left practice;

Still identify as a nurse but have another calling in their lives.

Consider:

Who or what holds you in place as a nurse? Who or what influenced your decision to stay?

Who or what influenced your decision to leave practice?

What is the other calling that shapes your life? How does it intersect with your identity as a nurse?

As an oral culture, nurses told their stories to one another, but felt little urgency to document our history. But what is not preserved cannot beckon or inspire. When asked the reason for their career choice, students often respond with tales of nurses who impacted their lives or the lives of loved ones. They come to nursing drawn by the magnetic force of another. When we accept guidance from someone we admire, are we then not vested to pass it on? And if we do so with greater generosity, would that affect the nursing shortage? Whether we stay raises larger questions. What compels us to remain steadfast to commitment or open ourselves to change? This tension is central to our choices in vocations, marriages, political ideology. Whether we remain in practice (as does one of the editors) or seek professional fulfillment elsewhere (as does the other) those who crossed our paths impact our decisions. We invite the voices of other nurses to join us in writing toward self-knowledge and professional discernment. Feel free to explore the guidelines in creative and innovative ways. The pieces we are looking for might be "inspirational" in effect; however this is not our intention. Our goal is a thoughtful collection which testifies to the complexity of the nursing profession and the myriad variables which determine our response to it. Submit short essays, prose pieces (6-8 pages long, double spaced) or poems. Please send electronic copies to both: Geraldine Gorman [REDACTED] Paula Sergi [REDACTED] If e-mail is not possible. Please send 2 copies to:

Geraldine Gorman, PhD, RN
Assistant Professor

Department of Public Health, Mental Health, and
Administrative Nursing (MC 802)
845 South Damen Avenue, Room 1010
Chicago, IL 60612

Deadline: January 15, 2006

Email: [REDACTED]

____\
Stay Strong\

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali
Ibn Abu Talib (as)

\
"We restate our commitment to the peace process. But we will not submit
to a process of humiliation."

--patrick o'neil

\
"...we have the responsibility to make no deal with the oppressor"\
--harry belafonte

\
<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\
<http://www.sleepybrain.net/vanilla.html>

\
<http://radio.indymedia.org/news/2005/10/7255.php>

\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

\
<http://www.lowliferecords.co.uk/>

\
}

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281. **Vernon Frazer**

When I Met You...A CD by Elya Finn with Lyrics by Micheal Rothenberg

Sat 17 Dec 2005

There is a new CD released available at CDBABY.com by Elya Finn, "When I met you". Michael Rothenberg wrote all the songs on the CD. This album features soft rock with overtones of jazz and Kurt Weill. Michael Rothenberg's lyrics are the most intelligent lyrics I've heard in years. Elya Finn, a skilled and sensitive vocalist, renders them with tenderness and passion. Highly

recommended! So check it out: <http://cdbaby.com/cd/elyafinn2>. You can listen to songs for free there and you might want to order it.

Vernon

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282. **Mona Baroudi**

Out of the office

Sun 18 Dec 2005

I am out of the office until Monday, January 2, 2006. Intersection's offices will also be closed until January 2. I will return your email when I return. Thanks and Happy Holidays!

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283. **Stephen Vincent**

Review: Shultz & McGee/ U of Alabama Books

Sun 18 Dec 2005

Emancipating Pragmatism (emerson, jazz and experimental writing) by Michael McGee (U of Alabama Press)

A Poetics of Impasse in Modern and Contemporary American Poetry by Susan M. Schultz (U of Alabama Press).

For price & ordering info, go to the Press's website at: www.uapress.ua.edu

While I am in a praise mode - a much more pleasurable place to be in than a "down Bush" etc. mode - I want to say I like these books very much. In fact, for those who are impulsively leery of 'crit lit' books coming out of University Presses, I find the work in this series genuinely readable - the writers work from a point of view of having a real and personal stake and challenge in coming to terms with the poets and their works (A slow reader, in terms of recent books, I still have Aldon Nielson's *Integral Music: Languages of African-American Innovation* to come to; Marc Scroggins' *Louis Zukofsky and the Poetry of Knowledge* is a terrific introduction to the breadth of Z's diverse project - tho I suspect he would also say that the "Zuk investigation" is still on its way to many further critical/interpretive rounds. By the way, accessible on the web, Jeffrey Twitchell's progressing Concordance for "A" already a big help).

The UAP series, however, as edited by Charles Bernstein and Hank Lazer, share an integrity in their search to find the value, use and potential direction of what we - at least, within the USA - as poets and readers currently inherit in the way of 19th and 20th century poets and poetries: a turning of the envelope inside out to see what and how certain strategies have accomplished, what they omit,

and what they may or may not satisfy. The attention, in terms of the poets variously covered, is clearly not on those who write "closed narratives" The focus is more on what has been opened - poetries in which the language is taking risks: personal, social, political - and questioning where is one, both poet and reader, left either standing or moving in the face of reading the goods.

In the case of Susan Schultz and Michael McGee the working assumption is that public language (whether it be poetry or other forms of discourse) as given or handed down by the culture(s) is at odds with reality of the poet's personal and/or public experience and perception. In McGee's book, pragmatism becomes the operative instrument in shaping a language of both opposition, as well as a way of testing words, and finding ones accurate to experience. McGee is very good in tracing how this issue is dramatically present in Emerson - for example his need, and those of fellow abolitionists to create a language that will render the reality of slavery in a manner that will work to defeat the laws, the myths, etc. that proclaim the social benefits of such ownership. (Today, one is too easily reminded of Bush/Cheney, etc. speaking about the national benefits of 'torture.' of , slave holders, etc.). He pursues this pragmatic thread through Ellison's *Invisible Man*, right up to the New York School amongst the civil rights eruptions of the early sixties. Among many parts, one of my favorite sections is the investigation of the friendship between Frank O'Hara and Amiri Baraka (s then, Leroi Jones), which finds part of its center at the Five Spot, the jazz nightclub in the Village. Contrary to the cliché version of the effete NY School poets versus the 'on the ground' Beats - that image of the reading in which Gregory Corso is pictured as shouting down the Mandarins. To contrary O'Hara and Baraka were correspondents and close, with O'Hara coming off as deeply engaged in issues of race and its impact on poetic form and language. I won't spoil or minimize McGee's take other than to say it makes one more compelling reason to get the the book.

Susan Schultz follows another thread. Where McGee is following a masculine one - albeit from Emerson on the authors are deeply besieged or challenged by languages that variously betray them both personally, as well as the culture's they represent - Schultz is much more engaged in establishing and exploring a "feminine tradition" as carried on by both men and women poets in the 20th Century. (Crane, Riding, Stein, Ashberry, R Johnson, Susan Howe, Hawaiian Pidgin writers and performers, and Charles Bernstein are among her subjects.) In one way her project is similar to McGee's in that she is working to demarcate spaces in the literature that are ignored, violently or otherwise. Her analysis, for example, of John Ashberry's refusal, and writing struggle to not be taken under the wing of Harold Bloom's critical appropriation is fascinating (tho a little exhausting). Similarly she looks at the way in which Ronald Johnson uses the 'outside' materials and tradition of cooking as a means to inform the shape and

content of his work. Whether it be Howe, Crane, or Laura Riding, she is focused on where this 'feminine' voice/space/material emerges and, willingly by the poet or not, stays alive in the work or gets erased. Indeed there is a personal urgency here to establish, fight for and draw from this particular well.

Susan's wrestling - both loving and resisting - with the example and work of Charles Bernstein to find where she stands - is both fun and intriguing. Particularly the way in which her exploration of Charles' father (maker of 'ready-mades' in the garment business) becomes a foil for his making poems that, in a way, refuse to cooperate and "fit"; and that phenomena coupled with how the poetry's aesthetic/political critique can seem to go at odds with Charles as the businessman poet, clearly knowing how to work and satisfy the demands of, at least, the academic system and market. It is also a question that weighs on the path and choices of her own writing and career.

She compares these mainland traditions to the Hawaiian writers in Pidgin who defy the colonial imposition of 'proper English' and steer a course that insists on sustaining an indigenous integrity. (I find myself with issues here - in that I think something more interesting occurs when the writing is multi-lingual and able to collide 'corporate English', for example, against the languages and play of the indigenous.) Schultz teaches in Hawaii and is publisher (co?) of Tinfish Books and magazine. I am not surprised she finds home in a places of division and pluralities (given the radius of Pacific Rim) - as say different than a tenure track job in the Ivy League, or other bastion(s) traditionally devoted to protecting and furthering "The Tradition." In each of these various investigations of writers, she is clearly working to find a ground whose resources and literary tradition (tho still much at the margins) will feed her writing (one hesitates to say 'as a woman', since the feminine space she is defining is not 'gendered' by its potential users).

In terms of this series of critical books (particularly given Charles B's editorial association with Hank Lazar) I do find it ironic in terms of the de-authorization, de-personal codes of 70's and 80's Language Poetries - whatever that may now mean (and were these terms true to the the actual poetry?) - that these works of Michael McGee and Susan Schultz have such a personal (and winsome) sense of struggle, love and way of working through the materials. Though the books are obviously deeply thought out, I rarely feel like I am "off the ground" in some airborne, abstracted way, but with people who are right/write in it and for which the stakes have very real bearing on the way one builds a way of reading as well as a way of writing and being in this world.

Stephen Vincent

Blog: <http://stephenvincent.net/blog/>

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284. **Jim Andrews**
Re: ...farewell to them.
Sun 18 Dec 2005

MY LIFE BY LYN HEJINIAN
<http://mylifebylynhejinian.blogspot.com/>

I enjoyed that.

"i think that something like a revolution in poetry has been occurring over the last twenty years. and the effect of that is enormously to expand the definition of what poetry is. without expanding that definition, literature and culture are going to be left with a limited number of irrelevant models of poetry as objects of aesthetic reverie but of no relevance to thought or experience or contemporary living." hejinian <http://writing.upenn.edu/epc/linebreak/programs/hejinian>

ja
<http://vispo.com>

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285. **Jim Andrews**
Re: ...farewell to them.
Sun 18 Dec 2005

*"i think that something like a revolution in poetry has been
occurring over
the last twenty years. and the effect of that is enormously to expand the
definition of what poetry is. without expanding that definition,
literature
and culture are going to be left with a limited number of
irrelevant models
of poetry as objects of aesthetic reverie but of no relevance to
thought or
experience or contemporary living."
hejinian
<http://writing.upenn.edu/epc/linebreak/programs/hejinian>*

god damn it's slow.

perhaps an odd question, but does anyone know if any novelists have dealt with this with any acuity?

also, on a slightly different note, does anyone know of any novels that deal with the mind and cultures of fundamentalism at any depth, if that is not a contradiction in terms?

ja?
<http://vispo.com>

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286. **Steve Dalachinsky**

Re: ...farewell to them.

Sun 18 Dec 2005

why must it be expanded what does it mean to begin with?

the definition of poetry a fledgling dried up ole erohw

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287. **Steve Dalachinsky**

Re: ...farewell to them.

Sun 18 Dec 2005

no one should be leaders of the avante-garde it is a natural unforced progression

thank l armstrong

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288. **Mairead Byrne**

Important Poetry Meeting in New York: Report

Sun 18 Dec 2005

<http://www.nypost.com/dating/d2.htm>

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289. **Gabrielle Welford**

Re: ...farewell to them.

Sun 18 Dec 2005

i like that. gabe

On Sun, 18 Dec 2005, Steve Dalachinsky wrote:

no one should be leaders of the avante-garde it is a natural unforced progression

thank l armstrong

gabrielle welford

instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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290. **Lewis LaCook**

Mouth Study

Sun 18 Dec 2005

Mouth
Study, 2005
Quick Time Video
7.60MB

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around
<http://mail.yahoo.com>

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291. **Derek White**

pre-hibernation Calamari/Sleepingfish announcements

Sun 18 Dec 2005

* Carlos M. Luis and I have a new chapbook collaboration of art and text, ma(I)ze Tassel Retrazos, that is now available from Calamari Press. You can preview it here: <http://calamariypress.com/retrazos.htm>. Some pieces from Retrazos also recently appeared online in Double Room (http://www.webdelsol.com/Double_Room/) and elimae (<http://elimae.com/fiction/white/White2.html>), and in print in places like Post Road 11.

* I'm pleased to welcome Robert Lopez as co-editor of Sleepingfish. We will start reading submissions for the next issue in late January or so. Check the website later for details. And if you didn't see the recent review of issue 0.75 in

Boog City, I posted it here:

http://www.calamaripress.com/boog_city_review_of_sleepingfish_075.htm.

* Some things I have recently reviewed in my bloggy 5¢ reviews (www.5cense.com): Sentence 3, Forrest Gander's Eye Against Eye, Echo and the Bunnymen live, David Ohle's Motorman, George Saunder's The Brief and Frightening Reign of Phil, Kamau Brathwaite's Born to Slow Horses and more, with plenty of photos and irrelevant tangents.

* If you are still looking for last-minute wintery gift ideas, you can still get Norman Lock's Land of the Snow Men along with one other title of your choice (including Retrazos) for \$12: <http://calamaripress.com/2005WWO.htm>

Happy hibernation,

Derek White

www.calamaripress.com

www.sleepingfish.net

www.5cense.com

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292. **Murat Nemet-Nejat**

Re: ...farewell to them.

Sun 18 Dec 2005

Indirectly, maybe Ahmet Pamuk's "snow."

Murat

In a message dated 12/18/05 7:25:39 AM, [REDACTED] writes:

god damn it's slow.

perhaps an odd question, but does anyone know if any novelists have dealt with this with any acuity?

also, on a slightly different note, does anyone know of any novels that deal with the mind and cultures of fundamentalism at any depth, if that is not a contradiction in terms?

ja?

<http://vispo.com>

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293. **Jim Andrews**

FW: ...farewell to them.

Mon 19 Dec 2005

| *why must it [poetry] be expanded what does it mean to begin with?*

the second sentence of the hejinian quote gives some indication of why: "without expanding that definition, literature and culture are going to be left with a limited number of irrelevant models of poetry as objects of aesthetic reverie but of no relevance to thought or experience or contemporary living."

the "something like a revolution" hejinian mentions in the interview with charles bernstein i quoted is not simply a result of the so-called 'communications revolution,' but of course has strong relation with it.

one could trace it back quite some way, at least to apollinaire, but here is a quote from 1966 from dick higgins:

"For the last ten years or so, artists have changed their media to suit this situation, to the point where the media have broken down in their traditional forms, and have become merely puristic points of reference. The idea has arisen, as if by spontaneous combustion throughout the entire world, that these points are arbitrary and only useful as critical tools, in saying that such-and-such a work is basically musical, but also poetry. This is the intermedial approach, to emphasize the dialectic between the media."

<http://www.artpool.hu/Fluxus/Higgins/intermedia2.html>

intermedial but also strongly tuned to its media/um.

in the audio work of ws burroughs, gregory whitehead, paul green, rod summers, susan stone, douglas kahn and several others, we see something much more exciting for radio and recorded sound--to me, anyway--than poets reading their work or, for that matter, radio drama. partly because they took radio and recorded sound seriously as literary media. think of what you would get if, say, writers for print did not take writing seriously as literary media but instead thought of what they did primarily as an oral thing, or something else, and their print work was an afterthought or secondary to some other media/um. that's what you get usually with recorded sound and radio. but not in the work of the 'audio writers'.

so attention to/understanding of the media/um you work in is important if it is to be considered seriously as literary media. and of course over the last twenty years, mainly via computers and the 'communications revolution,' but also in the work of people such as kosuth and holzer and other visual artists strongly engaged with language, things like recorded sound, computer screens, gallery spaces and other spaces have been explored as serious literary media. and the work is usually hybrid in that it usually involves not only the word but other

entities/media, as is the case in the work of the audio writers who of course are dealing with not only language but audio more generally (and language in a more general sense). or, in the case of kosuth and holzer, there's strong relation with visual art. same with most net art--which is mostly what i'm involved in these days and computer art more generally.

i'm sure others would place emphasis on other expansions of poetry, but these are the ones that have meant the most to me.

rather than solely identifying poetry as something that happens on a page or in speech, the notion is becoming more generalized to intense engagement with language wherever it occurs.

but hejinian might have had something entirely different in mind, dunno. what i know of her work is pretty concentrated on the page, so she may have been thinking of expansions within that realm in relation to language poetry. because the 'something like a revolution' she alludes to is not simply a result of expanded and new technology, but of what is behind that. and what might that be? well, concerning the digital, what is behind it? what drives it, apart from technology, i mean. surely it's theoretical computer science, which is heavily involved in the study of the properties of language. going back to godel and turing (and even back to leibniz, if you like, as martin davis writes in 'The Universal Computer: The Road from Leibniz to Turing'). language as very much involved in process. process as expressed in language. and concern with language as process and process as expressed in language is not really even limited to computer science or formal logic, is it. and i suppose that concentration also on language in a broader sense, not just on the written or spoken word, but all the dimensions of language, is part of what hejinian may be referring to concerning expanding the definition of what poetry is.

it has to be able to go where intensest engagement with language is in order for it to comprehend contemporary thought, and it has to be able to go where the word is communicated popularly for it to remain relevant to experience and contemporary living.

ja

<http://vispo.com>

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294. **Ron Silliman**

Silliman's Blog: the Chicago Renaissance

Mon 19 Dec 2005

<http://ronsilliman.blogspot.com/>

RECENT POSTS

Paul Hoover
on the Chicago Renaissance
and the role of the local

Naomi Watts -
the real story
of the new King Kong

In praise of Audrey Rein Elwood

The Village Voice and its list
of the 25 best books of 2005 -
poets everywhere, but poetry
maybe not there at all

The New York Times
annual list of notable books
continues to be dominated
by the same few publishers

3-Iron by Ki-duk Kim,
a film in which the protagonists
almost never speak

Rising, Falling, Hovering
by C.D. Wright -
A poem as complex as a major motion picture

My Dolores Park

Notes on Pinter, Norman Fischer, arts auctions,
the blogroll and Katrina relief

Naming and time -
the Plausible Worlds of Aaron Belz

Don Byrd on Olson Now

Recent poetry by Ray DiPalma

Wadada Leo Smith and the Golden Quartet -
greatness out of synch

Surprise -
the role of expectation in shaping aesthetics

<http://ronsilliman.blogspot.com/>

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295. **Thomas savage**

Re: Ph. D.

Mon 19 Dec 2005

The Buddha says all life is dukkha. This Pali word is usually translated as "suffering" or "unsatisfactory." Take your pick.

furniture_press <[REDACTED]> wrote: This is not not a poem poem:

Is suffering life or life suffering?

Suffer better if both.

Is suffering alone life or life alone suffering?

Live better, sufferers.

If suffering is left alone to live will living suffer through life? Lest we should forget.

--

Graffiti.net free e-mail @ www.graffiti.net

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

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296. **Thomas savage**

Re: Ph. D.

Mon 19 Dec 2005

In some places in the world, there are still people who suffer because they have no supper.

Steve Dalachinsky <[REDACTED]> wrote: suffer baby suffer

we

suffer

for

our

su

p

p

e r

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around
<http://mail.yahoo.com>

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297. **Steve Dalachinsky**
Re: FW: ...farewell to them.
Mon 19 Dec 2005

say it simply perhaps in a pome

[↑ Contents](#)

298. **Steve Dalachinsky**
Re: ...farewell to them.
Mon 19 Dec 2005

thanks

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299. **Chris Stroffolino**
suffered aspirin
Mon 19 Dec 2005

ah yes while others supper coz they have no suffer

isn't the phrase "sing for your suffer?"

or

"I've suffered for my art, now it's your turn"

(hey, who said the language poets were ideologically opposed to suffering?)

C

>From: Thomas savage <[REDACTED]>
>To: [REDACTED]
>Subject: Re: Ph. D.
>Date: Mon, Dec 19, 2005, 8:37 AM
>

*In some places in the world, there are still people who suffer because they
have no supper.*

Steve Dalachinsky <[REDACTED]> wrote: suffer baby suffer

we
suffer
for
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300. **J Kimball**
Until the New Year

Mon 19 Dec 2005

Faux Press winds up 2005 with two acclaimed texts, "Dark Brandon" by Brandon Downing & "The Thorn" by David Larsen.

Order now online for 48-hr delivery in the U.S., starting today, through Dec. 28 -- last days to take advantage of the two-fer deal at

<http://Fauxpress.com>

"Dark Brandon," poems made from castoffs of American visual culture.

"...ridiculously wicked, and wickedly funny." -- Brandon Shimoda

"...gorgeous divergence...canny and uncanny." -- Joyelle McSweeney

"A kind of stoner Virgil leading you through the craziness." -- Anselm Berrigan

"The Thorn," writing, speech and shouting -- a first book of poetry from David Larsen.

"LRSN's poems are big brilliant puckered balloons of Mylar brightness in the gathered gloom." -- Rodney Koeneke

"...obsessive, superintelligent, highly promising work." -- Publishers Weekly

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301. **Stephen Vincent**
"Male hysterics"

Mon 19 Dec 2005

Is there a psychological category/classification for "male hysteria"? I admit to suffering from what that is on occasion. But it begins to strike me that Bush-Cheney-Rumsfeld-Gonzales et al are "male-hysterics". I suspect it was not the Twin Towers but the plane that went into the Pentagon (the equivalent of their private parts) that provoked a full dose, now over 4 year sustained attack of this nationally self-destructive hysteria. In their madness they have torn-up the constitution, tortured, etc., etc.

Not a pretty site! Pretty crazy. It will be interesting to see if the U.S.A. Congress and Judiciary will have the courage to stop enabling this disease. I suspect, sadly, the recovery will be quite slow.

Stephen V

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302. **Halvard Johnson**
Re: "Male hysterics"

Mon 19 Dec 2005

I hope that "et al" includes Condi. She's a male hysteric, too. N'est pas?

Hal

On Dec 19, 2005, at 12:54 PM, Stephen Vincent wrote:

Is there a psychological category/classification for "male hysteria"? I admit to suffering from what that is on occasion. But it begins to strike me that Bush-Cheney-Rumsfeld-Gonzales et al are "male-hysterics". I suspect it was not the Twin Towers but the plane that went into the Pentagon (the equivalent of their private parts) that provoked a full dose, now over 4 year sustained attack of this nationally self-destructive hysteria. In their madness they have torn-up the constitution, tortured, etc., etc.

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Stephen V

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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303. **Stephen Vincent**

Re: "Male hysterics"

Mon 19 Dec 2005

*I hope that "et al" includes Condi. She's a male hysteric, too.
N'est pas?*

If not, she certainly helps keep those boyz hysteria stirred-up, cooperates with them and does their bidding, as well.

She is definitely in the 'nest' of the "N'est pas."

S

Hal

On Dec 19, 2005, at 12:54 PM, Stephen Vincent wrote:

Is there a psychological category/classification for "male hysteria"? I admit to suffering from what that is on occasion. But it begins to strike me that Bush-Cheney-Rumsfeld-Gonzales et al are "male-hysterics". I suspect it was not the Twin Towers but the plane that went into the Pentagon (the equivalent of their private parts) that provoked a full dose, now over 4 year sustained attack of this nationally self-destructive hysteria. In their madness they have torn-up the constitution, tortured, etc., etc.

*Not a pretty site! Pretty crazy. It will be interesting to see if the U.S.A. Congress and Judiciary will have the courage to stop enabling this disease.
I suspect, sadly, the recovery will be quite slow.*

Stephen V

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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304. **Christopher Leland Winks**

Re: "Male hysterics"

Mon 19 Dec 2005

Did anybody notice the item in today's New York Times that Donald Rumsfeld lives in the house in Maryland that once belonged to Edward Covey, a slavemaster whose sadism Frederick Douglass made infamous in his classic "Narrative" (and whom that same Douglass physically fought, in a memorable confrontation)?

If ever a location were more suited to its present occupant, it would be this one. Hopefully one of the gardeners or servants will get around to kicking Rumsfeld's ass and writing about it later.

----- Original Message -----

From: Stephen Vincent <>

Date: Monday, December 19, 2005 12:54 pm

Subject: "Male hysterics"

> Is there a psychological category/classification for "male
> hysteria"? I
> admit to suffering from what that is on occasion. But it begins to
> strike me
> that Bush-Cheney-Rumsfeld-Gonzales et al are "male-hysterics". I
> suspect it
> was not the Twin Towers but the plane that went into the Pentagon
(the
> equivalent of their private parts) that provoked a full dose, now
> over 4
> year sustained attack of this nationally self-destructive
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> madness they have torn-up the constitution, tortured, etc., etc.

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> the U.S.A.
> Congress and Judiciary will have the courage to stop enabling this
> disease. I suspect, sadly, the recovery will be quite slow.
>
> Stephen V
>

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305. **furniture_press**

Re: suffered aspirin

Mon 19 Dec 2005

What is a language poet? Is that a poet who uses language? Or a writer who writes poetry? Wierd, it sounds like hungry food or thirsty water. A thirsty fish, now that confessional!

Chrissed Off

----- Original Message -----

From: "Chris Stroffolino" <[REDACTED]>

To: [REDACTED]

Subject: suffered aspirin

Date: Mon, 19 Dec 2005 09:06:16 -0800

ah yes while others supper coz they have no suffer

isn't the phrase "sing for your suffer?"

or

"I've suffered for my art, now it's your turn"

(hey, who said the language poets were ideologically opposed to suffering?)

C

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Subject: Re: Ph. D.

Date: Mon, Dec 19, 2005, 8:37 AM

In some places in the world, there are still people who suffer because they have no supper.

Steve Dalachinsky <[REDACTED]> wrote: *suffer baby suffer*

*we
suffer
for
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<http://mail.yahoo.com>

Christophe Casamassima, ed.

Furniture Press

Baltimore, MD

--

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Powered By Outblaze

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306. **Joe Brennan**

"Don't Make Me Come Down There," Cheney Warns Bolivians

Mon 19 Dec 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Bolivian Candidates Differ Sharply:

"Don't Make Me Come Down There," Cheney Warns Bolivians:

Quiroga Looking For Second Chance To Fuck Over His Homeland:

National Endowment For Democracy Cash, Nicked From Katrina Funds, Pours Into

Quiroga's Coffers.

If U.S. Can't Fix Elections Should They Encourage Them? U.S. Greed Has Made World So Destitute Billions Of Dollars Funnelled Through USAID & NED Can No

Longer Buy Elections.

By PHIONIE SMIRKAN

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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307. **Mark Weiss**

Re: "Male hysterics"

Mon 19 Dec 2005

In the trade men who fit the diagnosis have been referred to as hysterics for at least thirty years, without embarrassment, tho informally one sometimes hears "male hysteric." Neither the male nor the female kind is referred to as hysteria in the DSM, the standard Diagnostic and Statistical Manual of Mental Disorders, which breaks the psyche's possibilities into insurance-company-frindly numbered cotegories. A list of them can be found at <http://mysite.verizon.net/res7oqx1/id17.html>.

Mark

At 12:54 PM 12/19/2005, you wrote:

>Is there a psychological category/classification for "male hysteria"? I

>admit to suffering from what that is on occasion. But it begins to strike me

>that Bush-Cheney-Rumsfeld-Gonzales et al are "male-hysterics". I suspect it

>was not the Twin Towers but the plane that went into the Pentagon (the
>equivalent of their private parts) that provoked a full dose, now over 4
>year sustained attack of this nationally self-destructive hysteria. In their
>madness they have torn-up the constitution, tortured, etc., etc.
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>Not a pretty site! Pretty crazy. It will be interesting to see if the U.S.A.
>Congress and Judiciary will have the courage to stop enabling this disease.
>I suspect, sadly, the recovery will be quite slow.
>
>Stephen V

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308. **Mark Weiss**
Re: "Male hysterics"

Mon 19 Dec 2005

OOPS! Sorry, wr=ong list (I think)

In the trade men who fit the diagnosis have been referred to as hysterics for at least thirty years, without embarrassment, tho informally one sometimes hears "male hysteric." Neither the male nor the female kind is referred to as hysteria in the DSM, the standard Diagnostic and Statistical Manual of Mental Disorders, which breaks the psyche's possibilities into insurance-company-frindly numbered cotegories. A list of them can be found at <http://mysite.verizon.net/res7oqx1/id17.html>.

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>Congress and Judiciary will have the courage to stop enabling this disease.
>I suspect, sadly, the recovery will be quite slow.
>
>Stephen V

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309. **Michael Hoerman**

"Country Boys": Frontline looks at lives of rural at-risk teens

Mon 19 Dec 2005

A new Frontline set to air in January looks at lives of rural at-risk teens.

<http://www.pbs.org/wgbh/pages/frontline/countryboys/>

The Story Behind "Country Boys"

By filmmaker David Sutherland

Just before "The Farmer's Wife" first aired in 1998, one of my funders for the program conducted a test screening. The response was generally positive, but a large number of viewers said that the Buschkoettters didn't "look poor." I was surprised, to say the least, because even though they had a small house and sent their children to parochial school, the family lived way below the poverty level and often didn't have enough food to eat. So that response got me thinking, "What does poverty look like?" I remembered the photos on the covers of Life and Look magazines in the late '50s and early '60s, when the media had sent correspondents down to West Virginia and the rest of Appalachia, and I thought how over the last 25 years poverty has taken on an urban face. I don't mean to say that urban poverty isn't a problem, but over the past decade or so, media coverage has focused more and more on breaking news and urban issues and less and less on the plight of the rural poor. That convinced me to go to Appalachia. After "The Farmer's Wife" aired, I worked with the Lutheran Disaster Relief and other rural mental health groups to speak with family farmers in the Midwest, and through this work, I was introduced to a network of preachers and service groups that extends across Appalachia. With their help, I gained access to backwoods hollows where reporters and filmmakers can't usually go. As I began my search for subjects -- a search that took me into every county in West Virginia and Eastern Kentucky -- I read several syndicated columns about how rural America is being left behind in the technology age. I am a portraitist, not an investigative reporter, but what I saw totally belied the articles. As an example: In 1999, much of Magoffin County (in Kentucky) was at or below the lowest poverty level in the United States; in that same year, 70 percent of that county was wired for the Internet, way above the national average at that time. Imagine, throughout Appalachia, seeing children coming out of a clapboard trailer, surrounded by fighting cocks in cages and attack dogs, and on the roof of the trailer there's this enormous satellite dish! Everyone had MTV, and no matter how poor the conditions in which these families lived, all the kids understood my '60s lingo. Nothing was what I had assumed it would be. The teenagers in these areas were sophisticated on the computer in a way that even affluent college students sometimes are not. They were buying strings for their guitars on the same web site as David Bowie -- I mean, they knew everything.

And so, originally, I had wanted to do a portrait of a small hollow. But I was so struck by the sophistication level of the high school kids, and by their media perceptions of themselves through the outside world, that I shifted my focus entirely. I guess I was most interested in the commonality between Appalachian kids and kids all over the U.S. I never have an agenda, and I knew that the social issues raised in an area with drastically limited opportunities would resonate with people from all walks of life. When I decided to film at the David School, I needed the type of access where I could film the classroom scenes close up and intimate like in the TV series "My So Called Life" -- except that was fiction and this film is real life. Chris Johnson and Cody Perkins both had strong personalities and strong voices -- they were able to speak clearly and effectively about what was going on in their lives. I always trust my instincts, and when I found them I knew they would be in it for the long haul. Life happens faster in Appalachia -- you've got to get a job when you get out of high school, there's no other choice, and kids get thrown into adulthood much faster than they do in suburbia. Besides the usual drama of teenage life, both kids had troubled pasts with school and their families, and I knew that if I followed them, there would be a drama that would be both universal and representative of Appalachia.

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310. **gfrym**

Re: "Male hysterics"

Mon 19 Dec 2005

Not only that, Cheny & the Lynn have moved to a house called Misery.
Which each cause so deeply in others.
Nominative Destiny or accident?
And they all shoot ducks together.

----- Original Message -----

From: "Christopher Leland Winks" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, December 19, 2005 10:03 AM

Subject: Re: "Male hysterics"

Did anybody notice the item in today's New York Times that Donald Rumsfeld lives in the house in Maryland that once belonged to Edward Covey, a slavemaster whose sadism Frederick Douglass made infamous in his classic "Narrative" (and whom that same Douglass physically fought, in a memorable confrontation)?

If ever a location were more suited to its present occupant, it would be this one. Hopefully one of the gardeners or servants will get around to kicking Rumsfeld's ass and writing about it later.

----- Original Message -----

From: Stephen Vincent <[REDACTED]>

Date: Monday, December 19, 2005 12:54 pm

Subject: "Male hysterics"

Is there a psychological category/classification for "male hysteria"? I admit to suffering from what that is on occasion. But it begins to strike me that Bush-Cheney-Rumsfeld-Gonzales et al are "male-hysterics". I suspect it was not the Twin Towers but the plane that went into the Pentagon (the equivalent of their private parts) that provoked a full dose, now over 4 year sustained attack of this nationally self-destructive hysteria. In their madness they have torn-up the constitution, tortured, etc., etc.

Not a pretty site! Pretty crazy. It will be interesting to see if the U.S.A.

Congress and Judiciary will have the courage to stop enabling this disease. I suspect, sadly, the recovery will be quite slow.

Stephen V

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311. **J. Michael Mollohan**

Re: suffered aspirin

Mon 19 Dec 2005

Buddha said, "Have compassion for all beings, rich and poor alike; each has their suffering. Some suffer too much, others too little."

----- Original Message -----

From: "Chris Stroffolino" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, December 19, 2005 12:06 PM

Subject: suffered aspirin

ah yes while others supper coz they have no suffer

isn't the phrase "sing for your suffer?"

or

"I've suffered for my art, now it's your turn"

(hey, who said the language poets were ideologically opposed to suffering?)

C

From: Thomas savage <[REDACTED]>
To: [REDACTED]
Subject: Re: Ph. D.
Date: Mon, Dec 19, 2005, 8:37 AM

In some places in the world, there are still people who suffer because they have no supper.

Steve Dalachinsky <[REDACTED]> wrote: suffer baby suffer

*we
suffer
for
our
su
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<http://mail.yahoo.com>

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312. **K Zervos**

Re: Ph. D.

Mon 19 Dec 2005

Yes in a land called academia we suffer for our super
And usually have a glass of wine or two with our supper

komninos zervos
lecturer, convenor of CyberStudies major
School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Thomas savage

|||Sent: Tuesday, 20 December 2005 2:37 AM

|||To:

|||Subject: Re: Ph. D.

|||

|||In some places in the world, there are still people who suffer because
|||they have no supper.

|||

|||Steve Dalachinsky < > wrote: suffer baby suffer

|||

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|||No virus found in this incoming message.

|||Checked by AVG Free Edition.

|||Version: 7.1.371 / Virus Database: 267.14.1/207 - Release Date: 19/12/05

|||

--

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.371 / Virus Database: 267.14.1/207 - Release Date: 19/12/05

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313. **Eric Elshtain**

Male hysteria

Tue 20 Dec 2005

FYI: Freud was the first to deliver a lecture on male hysteria in 1886. for wch he was roundly condemned. Acc. to that early lecture, the etiology of male hysteria was some form of psycho-sexual trauma in early childhood. No surprise, I guess.

And now for a little soapboxing and boilerplating: Seems to me, tho, we have long lived in a society that promotes hysteria--that juices up the adrenal networks with unending sexual imagery and innuendo--that leads us to believe that the phrase "free to do the things I want to" and images of being away from it all (see any genital warts commercial) is just another way to say "I want to have sex whenever and wherever I can"--that has generated a society of perpetual adolescents with the requisite anxiety-filled fantasies (see every tv show on the air)--all of which people try to brush aside with flaccid irony or ativan--America's recent government's just another symptom of this dilemma.

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314. **Suzanne Burns**

Re: Important Poetry Meeting in New York: Report

Tue 20 Dec 2005

The spiderman finger puppet was a very nice touch. :-) Awwwwwww....

On 12/18/05, Mairead Byrne <[REDACTED]> wrote:

>

> <http://www.nypost.com/dating/d2.htm>

>

-- "Start with your identity, which is a combination of your assets and what your friends mean when they discuss 'the trouble with you,' polish that, and you have style."

--Quentin Crisp

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315. **Daniel Godston**

Lisa Hemminger and The Ways & Means Trio perform at Muse Cafe tonight

Tue 20 Dec 2005

Hi,

You are invited to this show happening at Muse Cafe from 7 till 10 p.m. tonight

--

Lisa Hemminger -- poetry

Ways & Means Trio

Joel Wanek -- upright bass and percussion

Jayve Montgomery -- reeds, invented instruments, percussion

Daniel Godston -- trumpet, percussion, cumbus, invented instruments

Muse Cafe is at 817 N. Milwaukee Ave., and the phone number is [REDACTED].

This event is free and open to the public. Visit www.musecafechicago.com for more.

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316. **Peter Conners**

Double Room #6

Tue 20 Dec 2005

Double Room

A Journal of Prose Poetry & Flash Fiction

www.webdelsol.com/Double_Room

Welcomes you to enjoy issue #6 featuring

Arielle Greenberg
Benjamin Lourence
David Shumate
Derek White
Gary Young
Ian Randall Wilson
James Grinwis
James McCorkle
Jane Monson
Joshua Marie Wilkinson
Kim Hyesoon (translated from Korean by Don Mee Choi)
Lesle Lewis
Lucy Corin
Malinda Markham
Marisela Trevino Orta
Martin Reiner (translated from Czechoslovakian by Benjamin Paloff)
Michael Shiavo
Paul Colinet (translated from French by Rochelle Ratner)
Paula Bohince
Sarah Kathryn Moore
Shang Qin (translated from Chinese by Steve Bradbury)
Steve Gilmartin
Steve Wingate
Terry Ehret
Tina Celona

Featured Artist: Fran Herndon

Special Feature: An Interview with Ron Silliman

Plus reviews of books by Henry Martin, Eula Biss, and Ron Silliman

Visit Double Room at
www.webdelsol.com/Double_Room

Regards,
The Double Room staff

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317. **Maria Damon**

Re: Important Poetry Meeting in New York: Report

Tue 20 Dec 2005

go jimmy go!!!

At 10:05 AM -0500 12/20/05, Suzanne Burns wrote:

>The spiderman finger puppet was a very nice touch. :-) Awwwwwww....

>

>

>

>On 12/18/05, Mairead Byrne <[REDACTED]> wrote:

>>

>> <http://www.nypost.com/dating/d2.htm>

>>

>

>

>

>--

>"Start with your identity, which is a combination of your assets and what

>your friends mean when they discuss 'the trouble with you,' polish that, and

>you have style."

>

>--Quentin Crisp

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318. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 12-20-05

Tue 20 Dec 2005

NEWS FROM JUST BUFFALO

BUFFALO ONE OF 10 CITIES CHOSEN TO PARTICIPATE IN NATIONAL PROGRAM TO PROMOTE READING

National Endowment for the Arts announces "The Big Read"

Just Buffalo Literary Center is pleased to announce that it has received a grant of \$25,000 to participate in The Big Read, a national initiative in partnership with The National Endowment for the Arts (NEA) and Arts Midwest. The program will encourage literary reading by asking communities to come together to read and discuss one book. Just Buffalo has chosen Fahrenheit 451 |by Ray Bradbury as the community novel for Western New York. The Big Read kicks off May 1, 2005 and will continue throughout the month of May in libraries, theaters, schools, book groups, community centers, coffee houses, universities and bookstores throughout Western New York. Books purchased at Talking Leaves benefit Just Buffalo Literary Center.

WINTER/SPRING INTERNSHIPS

Just Buffalo is now accepting applications for 3-5 for-credit, unpaid student internships for the spring semester at both the high school and the college level. Interns work in the Just Buffalo Offices in Downtown Buffalo 10 + hours a week and assist the staff with direct mail marketing, telephone communications, public relations, events staffing, and various other administrative duties. Applicants should love literature, write and speak well, work hard, and be computer literate. Send applications to: Internship Program, Just Buffalo Literary Center, 617 Main St., Suite 202A Buffalo, NY 14203.

JUST ADDED TO THE SCHEDULE: NICKEL CITY POETRY SLAM

The Nickel City Poetry Slam
Friday, January 6, 2006
8:00pm/7:30 Sign-up
Albright-Knox Art Gallery
Clifton Hall
FREE

January's feature: HBO Def Poet Dawn Saylor!

A poetry slam is a spoken word competition judged by members of the audience. Interested poets, please bring three original pieces, 3 minutes or less, memorized or on page, any style or content. 10 poets go three rounds, eliminating competitors based on score. The top scoring poet wins \$25 and a chance to be on the first team from Buffalo to compete in the National Poetry Slam in Austin, TX!

Co-sponsored by Just Buffalo and Gusto at the Gallery (at the Albright-Knox)

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery. Group meets 1st and 3rd Wednesday at 7 p.m. Call for details.

NEXT UPDATE WILL BE JANUARY 2, 2006 -- HAPPY HOLIDAYS!

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A

Buffalo, NY 14203

██████████

██████████ (fax)

www.justbuffalo.org

██████████

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319. **Joe Brennan**

FLASHPOINT #8

Tue 20 Dec 2005

ANNOUNCING.....

FLASHPOINT #8

Spring 2006

<http://www.flashpointmag.com>

"Along the frontier

where the arts & politics clash ..."

DAVID HICKMAN

Poems & Images

and

Glen Cameron John Ryskamp Ron Sukenick

Bob Starkey William Kamens

Salvador Dali Morris Cox

Lynette Roberts Alan Tucker Joe Brennan

Imre Varga Carlo Parcelli

David Hunstperger Bradford Haas JR Foley

Basil Bunting

"Sometimes a lively street

market, sometimes a no-man's-land."

They hang the man and flog the woman

That steal the goose from off the common,

But let the greater villain loose

That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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320. **joshua moses**

Re: Male hysteria

Tue 20 Dec 2005

the diagnosis of male hysteria, as i recall, was wiped out of german nosology between the wars because it legitimated war-time distress, requiring the state to provide pensions for sufferers. hysteria, instead, was converted into unGermaness, unmanliness, queerness. there are several books on the topic, including a book by george mosse that touches on it.

*From: Eric Elshtain <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Male hysteria
Date: Tue, 20 Dec 2005 07:39:45 -0600*

FYI: Freud was the first to deliver a lecture on male hysteria in 1886. for wch he was roundly comdemned. Acc. to that early lecture, the etiology of male hysteria was some form of psycho-sexual trauma in early childhood. No surprise, I guess.

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321. **Stephen Vincent**

Re: Male hysteria

Tue 20 Dec 2005

FYI: Freud was the first to deliver a lecture on male hysteria in 1886. for wch he was roundly comdemned. Acc. to that early lecture, the etiology of male hysteria was some form of psycho-sexual trauma in early childhood. No surprise, I guess.

And now for a little soapboxing and boilerplating: Seems to me, tho, we have long lived in a society that promotes hysteria--that juices up the adrenal networks with unending sexual imagery and innuendo--that leads us to believe that the phrase "free to do the things I want to" and images of being away from it all (see any genital warts commercial) is just another way to say "I want to have sex whenever and wherever I can"--that has generated a society of perpetual adolescents with the requisite anxiety-filled fantasies (see every tv show on the air)--all of which people try to brush aside with flaccid irony or ativan--America's recent government's just another symptom of this dilemma.

I would add: It's now been learned hat George Bush & Associates - all caught with their pants down - have declared that a previously secret Executive decision will make Impeachment clauses in the Constitution - for the duration of the terror threat - no longer applicable. The suspension of Elections - as a nuisance to the 'war on terror' are also being considered by the Executive as we speak (and are 'surveilled & monitored'!) .

Bush, concerned about his poll ratings, will have Dick Cheney deliver these announcements.

Only Slightly hysteric,

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

322. **Aaron Belz**

polish journals?

Tue 20 Dec 2005

Can anyone give me a rundown of the leading Polish poetry journals and magazines? And maybe provide websites/contact info, if known?

Aaron

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323. **David A. Kirschenbaum**

Boog's Exile Show Tomorrow On, Transit Strike Be Damned

Tue 20 Dec 2005

hi all,

all is a go for the show tomorrow, strike be settled or not. we hope you can make it, whether by foot or by sharing a cab with two strangers. there'll be 25 musicians inside waiting for you.

as ever,
david

please forward

Boog City's Classic Albums Live presents

The Rolling Stones' Exile on Main Street

and

Liz Phair's Exile in Guyville

Wednesday, Dec. 21, 7:00 p.m., \$10

The Bowery Poetry Club

308 Bowery

NYC

Liz Phair wrote her record Exile in Guyville as a track-for-track response to the Rolling Stones album Exile on Main Street. We'll have 12 NYC musical acts reinterpret these rock classics--in order, answering each other track-for-track.

The albums will be performed by:

Dan Fishback

Randi Russo

The Sparrows

The Domestics

Sean T. Hanratty

Schwervon

The Trouble Dolls

Limp Richard

Hearth

The Marianne Pillsburys

Chris Maher & Criminal Bones
Genan Zilkha

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGBs.

Call 212-842-BOOG(2664) or email [REDACTED] for further information

www.danfishback.com

www.randirusso.com

www.thedomestics.com

www.olivejuicemusic.com/schwervon.html

www.troubledolls.net

www.hearthmusic.net

www.mariannepillsbury.com

www.chrismaher.net

artist bios are at the end of this email

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

bios:

*Dan Fishback

Raised on a steady diet of showtunes and secular Jewish leftism, Dan Fishback was destined to be gay and loud. In 2003, he moved to New York City, where he promptly became a fixture in the legendary Anti-Folk community. As half of the indie-pop duo Cheese On Bread, Dan saturated the Lower East Side with his signature blend of coy punk and fierce progressive ideology. It was his solo work, however, that established him as more than a girly-voiced pop singer.

Hailed by Next Magazine as an "anti-folk genius," Dan's songs of frustration and fear provided a welcome change to the vacuous vamping found in most "queer art." His performance art, too, has attracted the attention of intellectual young homos thirsty for thoughtful discourse. Ironic without being nihilistic, passionate without being annoying, Dan writes outside of and against consumerist mainstream gay culture.

His debut album, SWEET CHASTITY, is a frantic, schizophrenic exploration of virginity in a culture that commodifies the human body. From the twisted electro-pulse of the title track to the Carpenters-esque croon of "Kiss and Tell," SWEET CHASTITY blends at least a dozen musical genres into an anti-pop mission statement of bitter wit and seething optimism.

You'll laugh. You'll cry. You'll break up with your boyfriend.

*Randi Russo

Mixing indie rock, New York garage rock, and singer/songwriter sensibilities, Randi Russo has drawn comparisons to fellow New Yorkers Patti Smith, the Velvet Underground, and Sonic Youth for her chaotic and pensive songwriting.

Growing up in Long Island, Russo briefly flirted with the violin, piano, and amateur turntable scratching until her early adolescence. Concentrating on visual arts in her teens, she eventually went on to study painting in St. Louis, where she began to fully explore the indie rock, grunge, and punk of the early '90s while working at a college radio station. Purchasing an electric guitar at the age of 19, the left-handed Russo found playing right-handed unsatisfactory, eventually playing left-handed but keeping the instrument strung the same as if it were being played right-handed. This technique created a distinctive form of chording and riffing, and Russo soon formed her first band with a bassist and a percussionist under the guise of Raizel. The trio recorded one single but disbanded in 1996, leaving Russo to hone her craft in relative seclusion until she emerged as a solo artist following her return to New York City in 1999.

After about a year on the solo circuit, Russo formed a band and recorded an admittedly chaotic live EP that captured only their second show with Live at CBGB's 313 Gallery. Following being approached by Olive Juice Records, Russo entered the studio to record her debut, 2001's intensely focused Solar Bipolar. Although it was released at roughly the same time other New York garage-influenced bands were again rising to prominence, Russo and her band stood out from the pack as the vehicle of a tough-minded female singer/songwriter and successfully avoided being categorized as a bandwagon jumper. -- The All Music Guide

*Dream Bitches

dream bitches (pl. n): Yoko Kikuchi and Ann Zakaluk (oftentimes with an extended family) tinker with the boundaries of what it means to be friends, take trips, have boyfriends and lead parallel lives, while dreaming up a landscape of densely crafted lyrics, rock guitars, and smart harmonies.

*The Domestics

During a brief stint as an A&R assistant, Alina Moscovitz (ex-Bionic Finger) spent her days listening to piles of less-than-stellar demos. She decided she could do better, so she left the corporate world and returned to songwriting. She then hooked up with music supervisor and drummer Eric Shaw (fresh from the break-up of Conquistador which featured Sam Endicott of The Bravery). They soon lured Evan Silverman (ex-Rosenbergs) away from his jazz bass lessons in Paris and gigs at the Rainbow Room back to the world of rock. All that was missing now was crazy lead guitar energy. Thankfully, they found it in playwright Todd Carlstrom who was last seen writing in blank verse about women giving birth to rabbits. Finally, The Domestics line-up was complete.

As a quartet, The Domestics morphed into a potent combination of blazing pop-punk energy, sickeningly catchy hooks, and lyrics that have a sharp wit and intelligence seldom heard inside of a three-minute song. If Debbie Harry shoved her way onstage during a Green Day show, the result might sound something like this.

Besides constantly playing live shows, the Brooklyn-based band wrote the closing credits song, "Girl I Never Kissed" for the film *The D Word*, "Anorexic Love Song" appears on the *X-Girls* DVD and "Fire Hazard" was included in the "Say It Don't Spray It" compilation CD packaged with the *Warped Tour* DVD. The band has participated in MEANY Fest, International Pop Overthrow and LadyfestEast festivals. The Domestics are currently recording a full-length album for release in Fall 2005.

*Schwervon

Only a couple months into their coupledness, Major Matt Mason and Nan Turner began jamming. Nan's prior music experience was playing guitar and sometimes bass in the all-girl punky pop band Bionic Finger. Matt's experience included playing guitar in noisepop bands in Kansas, but he was mainly doing solo acoustic shows in New York when he met Nan. In the honeymoon of their romance, Matt brought his electric guitar out of hibernation and Nan started banging the drums. Schwervon! was born. Their first album was called *Quick Frozen Small Yellow Cracker*, named after a mysteriously labeled box in the hallway of their NYC apartment. This cd solidified their sound as a "Sonny and Cher meets the Pixies" garage rock couple who weren't afraid to get down to their dirty truths.... and let you into their living room with ruminations on love, food, money, and their urban surroundings. Their second cd, titled *Poseur*, found them kicking up the volume and production a notch, tinging their songs with some psychedelic frustration, while continuing to hone their bittersweet "Who's Afraid of Virginia Woolf" pop narratives. They are currently working on a new cd.

*The Trouble Dolls

The Trouble Dolls' roots go back to Kudzu, the cowpunk band formed by singer Cheri Leone and guitarist Matty Karas in 1986, when both were attending high school in Huntington Beach, Calif. Three months after their formation, they recorded a demo in the garage studio of reclusive pop genius Emitt Rhodes and sent it to legendary KROQ DJ Rodney Bingenheimer ("Rodney on the ROQ").

Rodney fell in love with the tape, becoming one of Kudzu's first and biggest supporters. One song from the demo, "Death Valley Girl," was Rodney's most-requested song for three weeks running -- managing to hold off the Bangles and the reunited Monkees. The song subsequently appeared on the Frontier Records compilation *Thangs That Twang*.

In 1988, Kudzu toured up and down the West Coast as the opening act for Rank and File. Later that year, following an appearance on MTV's "The Cutting Edge," they signed to Restless Records. Their Ray Manzarek-produced debut album, *California Scheming*, came out in 1989, but few copies made it into stores, due to the financial difficulties Restless was undergoing at the time. However, the album did not escape the watchful eyes of lawyers for United Features Syndicate, which syndicated John Neale's comic strip "Kudzu." They promptly issued a cease-and-desist order, effectively putting the last nail in the album's coffin.

Although Kudzu had in fact taken their name not from the strip, but from the Georgia weed depicted on the cover of R.E.M.'s *Murmur*, they decided that, rather than fight, they would call it a day. Matty and Cheri moved to New York City at the suggestion of a former schoolmate who offered them work writing and recording music for the Cartoon Network. However, the work proved to be something less than steady, and the pair separated for a time to pursue "real world" careers. Cheri studied film at New York University --while there, she directed the Gutterball video "Trial Separation Blues" -- while Matty became the pop music critic for the Asbury Park (N.J.) Press.

In the summer of 1995, Matty and Cheri reunited to form the Trouble Dolls with guitarist Michael Taylor, a New Jerseyan who was in an early version of *Monster Magnet* but was unceremoniously fired when he refused to learn any more Hawkwind songs. Michael provided the band's name after discovering trouble dolls, a Latin American charm, on a trip to Guatemala; but he left the band in 1998 to pursue a career in television (Trekies will recognize him as the writer of some of the best episodes of "Star Trek: Voyager"; they will also probably be angry at us for calling them Trekies).

For the first two years of the Trouble Dolls' existence, they were solely a studio group, recording soundtracks for spaghetti-westerns-that-never-were on Matty's cranky four-track and making up bios about themselves that seamlessly blended fact and fiction (a practice which continues to this day). One of their

bargain-basement epics found its way to the BMX Bandits, who covered the Trouble Dolls' "Love Isn't for the Lazy" on the B-side of a fan club 45. Another track, "Planet Robin," found its way onto the soundtrack of the 1996 indie film "Ed's Next Move". Still another, "Ice Cream Cow," reached WFMU DJs Belinda and Hova, who continue to play it on their Saturday morning show "Greasy Kid Stuff."

On their way to becoming a proper band, the Trouble Dolls recruited Gabe Rhodes, a filmmaker and one-time member of the San Francisco band Scenic Vermont, to play drums after he moved to New York in early 2001. Later that year, they met Pam Weis while sharing a bill with her band, Bionic Finger, at the Ladyfest East festival. When Bionic Finger broke up shortly afterward, Pam became the Trouble Dolls' bassist.

The Trouble Dolls play their aphasic melange of prepackaged, post-Madonna chanson and bubblegum at New York City clubs such as Luna Lounge, Arlene Grocery and the Sidewalk Cafe. Their (they can't believe it's their first) EP, I Don't Know Anything at All, was released in June 2002 on their own label, La La La Unlimited, and their debut album will follow later in 2002. They also recently completed the score for the Tony Daniel-directed indie film "American Bohemian," in which Matty and Cheri have (totally out of character!) cameos as musicians who wear silly clothes and smoke.

*Limp Richard

Limp Richard needs no introduction whatsoever, considering his work with his seminal outfit Limp Richard and The Disappointments. However, his longtime A & R rep/art therapist has recommended that he try to work some things out alone, leading to his current style, which Carter Buddlesby of the Entirely Fictional Times would refer to as "a demented alloy of Sonic Youth and Michael Penn" if he, in fact existed. Limp is also known by his alter ego, Todd Carlstrom, who plays lead guitar for The Domestics and writes and produces theatre with breedingground productions. Limp is managed by the beautiful and cultivated Remorah.

*Hearth

Hearth is a black heart folk rock band from New York City. They come jangled and direct, cryptic and depressed.

Virginia natives and cousins Scott Loving and Dan Penta have been playing together since middle school when the discovery of late-Seventies punk rock originators gave them the confidence and the drive to start their own band.

Later, recovering from a year long habit, Dan began writing songs on an old acoustic guitar left behind by Scott who was living in Colorado. These compositions were minimalist and painfully personal.

Dan relocated to New York, performing alone in the cafes and bars of the East Village and Williamsburg. A handful listened.

Among them were Kimya Dawson and Adam Green of seminal antifolk group the Moldy Peaches. They took Dan out with them as an opening act on their first headlining U.S. tour. On the road Dan got to know their drummer Strictly Beats a/k/a Brent Cole.

Sometime after the tour, with a newly transplanted Scott Loving on lead guitar and Dan Penta on rhythm guitar and vocals, Larval Organs was formed with Brent Cole on drums and Scott Fragala on bass.

Larval Organs gained a following in New York and Brooklyn. An e.p. entitled Schwag was released on Tuolumne Records. They toured the United Kingdom.

The band came to an abrupt end when Dan was institutionalized following a psychotic breakdown.

After being released and spending months on Virginia couches, Dan was invited to play a summer music festival in New York. Performing songs old and new, he was joined by Scott Fragala on upright bass.

Over the following months the act expanded and changed. Brent was there again locking down the backbeat. Harmonies were layered by vocalists Amy Hills and Angela Carlucci. Scott Fragala was replaced by Scott Loving on electric bass, making everything grounded and full. Cello was added first by Crystal Madrilejos of the Babyskins and later by Benjamin Kalb who performs also with Regina Spektor.

They called themselves Hearth and they rose from Avenue A. They have since taken the stage at Pianos, Sin-e, Bowery Poetry Club, and more.

Recently a three song e.p. was completed with producer Mark Christensen at Engine Room Audio in Manhattan. The recordings are a conscious movement towards high fidelity - too tortured and too bizarre to be pop, too tender and too polished to be punk. Hearth continue to define their sound and direction. They reach. The high is to play. Everything else remains.

*The Marianne Pillsburys

Maine native Marianne Pillsbury writes pop-rock songs with cleverly-crafted, hook-laden melodies and brash, witty, tongue-in-cheek lyrics. Released in 2004, her debut album *The Wrong Marianne* has received enthusiastic reviews from *The New York Times*, *Time Out New York*, *The Boston Herald* and *The San Francisco Chronicle* and elicited comparisons to the best work of Liz Phair, Juliana Hatfield and Jill Sobule. The album was named a Top 12 DIY Pick in *Performing Songwriter Magazine*. The song "Boo Hoo" won Best Alt/Rock Song in

The Great American Song Contest 2004 and was also selected for inclusion on ROCKRGRL magazine's Discoveries 2005 compilation CD.

Her Brooklyn-based band The Marianne Pillsburys bring Marianne's songs to life with a raw punk-pop vibe. Think: Blondie, Elastica, Liz Phair fronting The Rolling Stones, or Juliana Hatfield singing lead for The Pixies. The band has played NYC venues like Mercury Lounge, Luna Lounge, Pianos, Arlene's Grocery and Southpaw, out-of-town venues in Boston, DC, LA and San Francisco, and festivals like M.E.A.N.Y. Fest (Musicians & Emerging Artists in New York), International Pop Overthrow and the Millenium Music Conference.

In April 2005, the band released a 3-song demo called "The Hot EP" produced by the fabulously talented Roger Greenawalt (Ben Kweller, Ben Lee).

----- MEET THE BAND:

Sandy Brockwell (bass & backing vox) Hailing from the grande state of Tejas, Sandy B. Rock-well certainly lives up to her name. Besides rocking well, her interests include surfing, horror movies, economics and tequila.

Mitch Distefano (lead guitar & backing vox) Mitch enjoys his role as the whipping boy of the band. Being a Brooklyn native, he can of course hold his own. In addition to being a rock star guitarist, he also gives rock star guitar lessons.

Dawn McGrath (drums) Queens native Dawn (pronounced "dwon") has earned her black belt in drumming by eating, breathing and sleeping drums while surrounded by her 700 bald Cabbage Patch Kids.

*Chris Maher

Meet Chris Maher (pronounced mar): A 24 year-old songwriter from New York City, wise beyond his years and schooled below his wise, proud and protective of the tricks up his sleeve. His music is oft an exercise in contradiction: Neurotic and savvy, country and city, wry and idealistic. He's a deft adjuster but his fear of pigeonholes has been his pitfall to-date, he has only one Creleased¹ song to his credit.

Although Chris has been playing around NYC since the not-so-tender age of 15, he's always felt most comfortable on the fence, never content to limit himself to any one particular musical community. Back in 2000, when first crashing the Lower East Side's love-it-or-detest-it Antifolk scene, Chris was busy playing bass for hip-hop band Automato as they were writing their DFA-produced debut - what else to do when Woody and Wu Tang make equal sense? These days, he's playing a variety of instruments in a variety of bands and has played shows (on his own) alongside a smorgasbord of fellow writers like Mirah, Nellie McKay, the Dirty Projectors, Mike Doughty and Mount Eerie. This past summer, Chris embarked on his first West Coast tour, opening for the mighty AFNY-ers Jeffrey and Jack Lewis and Kimya Dawson.

Although the only currently-available Maher-penned song appears on the debut 7-inch by The Morningsides - a two-song single recorded by Walter Martin of The Walkmen - new Chris Maher compositions are finally ready for release:

³Ungrown Flowers² will be featured on a compilation from Seattle's Baskerville Hill label, Married Media will release a video for a new recording of

³mE=mc(squared)² and New York's Recommended If You Like Records will release Chris¹ debut album, Epigram on the Death of a Feeling a collection of songs that recall the verbose bitterness of Songs of Love and Hate-era Leonard Cohen, the restrained tenderness of Being There-era Wilco and the aggressive melodicism of Let It Be-era Replacements.

In late-2005, Chris will tour from New York to California with Sonya Cotton and plans to embark on a full-scale national tour upon the release of Epigram...

Chris will also further indulge his eclectic tendencies by recording an EP of material as Volumes, with members of The Fugue, and a single with his lap-pop project, Trouble Tape!

*Genan Zilkha

Genan Zilkha, guitar/vocals, was a classically trained pianist until she found that she had a taste of rock and roll. Since that didn't work out, she now spends her time writing folk songs with titles such as "I Think I Might Be Food Poisoning (But it could also be love)" and "I Know What Will Make You Not A Dyke". Genan is also known for her unique takes on Britney Spears songs, in particular her version of Britney's Version of "My Prerogative". She has performed at the Knitting Factory, as well as at venues throughout Rhode Island and Binghamton, NY.

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324. **Schlesinger Kyle**

Stencil Graffiti :: Schablone Berlin :: New from CHAX

Tue 20 Dec 2005

SCHABLONE BERLIN

by Caroline Koebel and Kyle Schlesinger

Schablone Berlin is an artists¹ book as well as a book of documentation presenting stencil graffiti from the streets of Germany's most international metropolis. The book consists of over 100 color photographs showing not only the graffiti, but also its placement within the confines of urban space. The 40-page introduction examines the political, semiotic and performative aspects of stencils as a political/populist form of writing with reference to histories of art, media and urban anthropology. The Post-Face was written by anthropologist and translator Dennis Tedlock.

"This art and text project by Caroline Koebel and Kyle Schlesinger is a loving drift through the streets of Berlin to examine and to be inspired by its raw, lively, lustful, sometimes esoteric stencil culture. Exquisitely photographed, this work plays in the in between of poetics and politics, the trivial and the insightful, the amusing and the disturbing, the immediate and the aloof. One way or another, this book will seduce you." <Critical Art Ensemble

³Contemporary trackers on the trail of an esoteric species, Koebel and Schlesinger have captured a gallery of transitory signs from the surface of Berlin's walls. The very sign of urbanism, these swiftly made images depend on a community of knowing readers to recognize their codes, nod, and signal back across the space of time and geography. The city is the site, scene, of a whole system of traces and communications. The marks show their ephemerality and questionable legality in the very stealth mode of their production. Stenciled, spray painted, rapidly produced, they haunt the walls with their fading imagery, semaphore signals in a common but still-specialized system, introducing their alternative image-speak into the regulated zones of public discourse. A beautiful collection, thoughtfully framed by its introduction.² <Johanna Drucker

\$16.95 Available from:

Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710-1409
<http://www.spdbooks.org/>

Chax Press
101 W. Sixth Street, no. 6
Tucson, AZ 85701-1000
<http://www.chax.org/>

Cuneiform Press
769 Richmond Avenue
Buffalo, NY 14222
www.cuneiformpress.com/

Discounts available to the trade<just ask!
ISBN: 0-925904-52-X \$16.95

Bios : An interdisciplinary artist, Caroline Koebel utilizes video, film, and installation for their distinct attributes as modes of storytelling and for the enactment of subjectivities at odds with commercial culture. Kyle Schlesinger is a poet, scholar and typographer currently investigating the history and ontology of book burning.

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325. **ian davidson**

Male Hysteria

Wed 21 Dec 2005

Hi Eric

Eric said

that has generated a society of perpetual adolescents
with the requisite anxiety-filled fantasies

instead of?

middle aged and complacent?

responsible citizens?

growing old gracefully?

dignity?

sagacity?

respectability?

power?

status?

blame the romantics, blame the 60s, blame the beats, blame punk.

embarrassed by a desire for eternal youth but none of the other options seem
much fun,

still anxious, still fantasising. There must be something better out there/in
here?

ian

[↑ Contents](#)

326. **Haas Bianchi**

Ally Ballardini?

Wed 21 Dec 2005

Ally

Lost your email back channel me!?

Ray

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On
Behalf Of ian davidson

Sent: Wednesday, December 21, 2005 5:10 AM

To: ██████████

Subject: Male Hysteria

Hi Eric

Eric said

that has generated a society of perpetual adolescents with the requisite anxiety-filled fantasies

instead of?

middle aged and complacent?

responsible citizens?

growing old gracefully?

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blame the romantics, blame the 60s, blame the beats, blame punk.

embarrassed by a desire for eternal youth but none of the other options seem much fun,

still anxious, still fantasising. There must be something better out there/in here?

ian

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327. **Aaron Belz**

polish poetry journals, c'mon people

Wed 21 Dec 2005

Someone is holding back the important information, which I need, about Polish poetry journals. What are you guys, on strike????

Aaron

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328. **Ela Kotkowska**

polish journals

Wed 21 Dec 2005

Here're some. You'll find a more complete list at

<http://katalog.czasopism.pl/wyniki.php?kategoria=5>

These are journals devoted to literature/culture, not to poetry alone, with the exception of Zeszyty Poetyckie (Poetry Notebooks).

(1) Zeszyty Literackie

www: <http://www.zeszytyliterackie.pl/>

(2) Zeszyty Poetyckie

kontakt:

e-mail: [REDACTED]

(3) Twórczość

kontakt:

e-mail: [REDACTED]

(4) Odra

kontakt:

www: <http://www.odra.art.pl>

(5) Literatura na świecie

kontakt:

e-mail: [REDACTED]

(6) Literatura

(7) Lampa i iskra boża

kontakt:

www: <http://www.lampa.art.pl>

(8) kursywa

kontakt:

www: <http://www.kursywa.pl/>, <http://free.art.pl/kursywa>

(9) bulion

kontakt:

e-mail: [REDACTED]

(10) ARTyleria

kontakt:

e-mail: [REDACTED]

(11) Akant

kontakt:

www: <http://www.akant.telvinet.pl>

(12) Dialog

<http://www.teatry.art.pl!/Prasa/dialog/index.htm>

(13) FA-Art

kontakt:

www: <http://www.FA-art.pl>

(14) dekada literacka
kontakt:
www: <http://dekadaliteracka.pl/>

(15) cegla
kontakt:
www: <http://www.magazyn-cegla.net>

(16) fraza
kontakt:
e-mail: [REDACTED]

(17) gazeta malarzy i poetow
kontakt:
e-mail: [REDACTED]

(18) Ha!art
kontakt:
www: <http://www.ha.art.pl/>

(19) kultura
<http://www.classic-studio.com.pl/kultura/>

P.S. thank David Kirschenbaum, who forwarded me this message -- i haven't been reading archives lately. Best, Ela K.

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329. **Jeffrey Side**
Anne Blonstein interview
Wed 21 Dec 2005

There is an interview with Anne Blonstein at The Argotist Online:
<http://www.argotistonline.co.uk/Blonstein%20interview.htm>

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330. **mIEKAL aND**
Re: polish journals
Wed 21 Dec 2005

Ela

Thanks for the list, lists like this are really helpful. I wonder if you know if any of these sites feature visual poetry?

~mIEKAL

On Dec 21, 2005, at 12:06 PM, Ela Kotkowska wrote:

*Here're some. You'll find a more complete list at
<http://katalog.czasopism.pl/wyniki.php?kategoria=5>*

*These are journals devoted to literature/culture, not to poetry
alone, with the exception of Zeszyty Poetyckie (Poetry Notebooks).*

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kontakt:

e-mail: [REDACTED]

(3) Twórczość

kontakt:

e-mail: [REDACTED]

(4) Odra

kontakt:

www: <http://www.odra.art.pl>

(5) Literatura na świecie

kontakt:

e-mail: [REDACTED]

(6) Literatura

(7) Lampa i iskra boża

kontakt:

www: <http://www.lampa.art.pl>

(8) kursywa

kontakt:

www: <http://www.kursywa.pl/>, <http://free.art.pl/kursywa>

(9) bulion

kontakt:

e-mail: [REDACTED]

(10) ARTyleria

kontakt:

e-mail: [REDACTED]

(11) Akant

kontakt:

www: <http://www.akant.telvinet.pl>

(12) Dialog
<http://www.teatry.art.pl/!Prasa/dialog/index.htm>

(13) FA-Art
kontakt:
www: <http://www.FA-art.pl>

(14) dekada literacka
kontakt:
www: <http://dekadaliteracka.pl/>

(15) cegla
kontakt:
www: <http://www.magazyn-cegla.net>

(16) fraza
kontakt:
e-mail: [REDACTED]

(17) gazeta malarzy i poetow
kontakt:
e-mail: [REDACTED]

(18) Ha!art
kontakt:
www: <http://www.ha.art.pl/>

(19) kultura
<http://www.classic-studio.com.pl/kultura/>

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331. **David-Baptiste Chirot**

Re: Ally Ballardini?

Wed 21 Dec 2005

Dear Ray
her name is Anny--
abrazos
david-bc

From: Haas Bianchi <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Ally Ballardini?
Date: Wed, 21 Dec 2005 08:09:19 -0600

Ally

Lost your email back channel me!?

Ray

-----Original Message-----

*From: UB Poetics discussion group [mailto:] On
Behalf Of ian davidson*

Sent: Wednesday, December 21, 2005 5:10 AM

To:

Subject: Male Hysteria

Hi Eric

Eric said

*that has generated a society of perpetual adolescents with the requisite
anxiety-filled fantasies*

instead of?

middle aged and complacent?

responsible citizens?

growing old gracefully?

dignity?

sagacity?

*respectability?
power?
status?*

blame the romantics, blame the 60s, blame the beats, blame punk.

*embarrassed by a desire for eternal youth but none of the other options
seem
much fun,*

*still anxious, still fantasising. There must be something better out
there/in here?*

ian

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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332. **aerialedge**

***Bridge Street Books / DCPoetry MLA Multi-Poet Extravaganza Dec
28th 9 PM***

Wed 21 Dec 2005

Please join us during the MLA in DC for a multi-poet extravaganza at the Four Seasons in Georgetown by poets from all over the US and Canada.

Wednesday December 28th

8:00 prereading reception at Bridge Street Books with wine & cheese & books by the readers. Two doors from the reading.

9:00 reading @ the Four Seasons, 2 doors from Bridge Street

Joel Bettridge
Louis Cabri
Joshua Clover
Brent Cunningham
Richard Deming
Patrick Durgin
Judith Goldman
Nancy Kuhl
Nicole Markotic
Camille Martin
Laura Moriarty
AL Nielsen

Bob Perelman
Joan Retallack
Linda Russo
Jennifer Scappetone
Susan Schultz
Rodrigo Toscano
Shanxing Wang
Tyrone Williams

11:00

Post-reading reception at Bridge Street. More wine, more cheese, more books.

this spectacular event curated by:

Tom Orange
& Rod Smith

Bridge Street Books
2814 Pennsylvania Ave. N.W.



The Four Seasons Hotel
2800 Pennsylvania Avenue N.W.
Washington, DC

Located in Georgetown, 5 blocks from the Foggy Bottom Metro station (blue & orange lines). A short cab ride from MLA convention hotels.

DCPoetry <http://www.dcpoetry.com>

Also sponsored by Aerial Magazine/Edge Books <http://www.aerialedge.com>

See also our announcements of events on Thurs 12/29 at DCAC in Adams Morgan.

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333. **aerialedge**

Mom Poets MLA Multi-Poet Extravaganza @ DCAC Dec 29th 7 PM

Wed 21 Dec 2005

Please join us during the MLA for the second in our series of three multi-poet extravaganzas -- the Mom Poets at The District of Columbia Arts Center.

Thursday December 29th at 7 PM

The mom-poets discussion list presents:

Julie Carr
Lisa Fishman

Christine Hume
Kristin Prevallet
Elizabeth Robinson
Kathrine Varnes
Catherine Wagner
Rebecca Wolff

This reading immediately precedes the DC Poets reading in the same space.

This spectacular event curated by:
Tom Orange & Rod Smith

The DC Arts Center is located at 2438 18th Street NW, just south of Columbia Road in the heart of the Adams Morgan neighborhood, a short cab ride or walk from MLA convention hotels.

Sponsored by DCPoetry <<http://www.dcpoetry.com>>

The DC Arts Center <<http://www.dcartscenter.org>>

Aerial / Edge <www.aerialedge.com>

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334. **Dan Waber**
homolinguistic wrap-up

Wed 21 Dec 2005

I just wanted to put out a wrap-up to the homolinguistic holiday cards project for everyone who didn't have a chance to participate.

The short version is: it was awesome, and everyone who didn't participate really missed out.

But, for the record, the participants were:

Bob Marcacci
Catherine Daly
Christophe Casamassima
Dan Waber
David Baratier
endwar
Geof Huth
Grace Vajda
Irving Weiss
Jennifer Hill-Kaucher
John M. Bennett
Laura Goldstein
Marton Koppany

mIEKAL aND
Pamela Grossman
Peter Ganick
Sheila Murphy

These 17 poets combined to contribute 27 translations. I would share them with you, but, the point and the promise of the project was you have to play to win, so, sorry. There's always next year.

But, as a consolation prize, you can see the full array of them as they are displayed in the studio of Paper Kite Press, along with a picture of our decorated poetree (words for ornaments), the poetry cash register (visitors chose five words from the register and handed them to poets who composed poems for them on the spot which used those words), and the trays of word'ouvres (poems folded origami-style) that were passed on silver trays to visitors this past week-end during Arts Madness at the Mansion (the studio is in the old Stegmeier family mansion).

<http://www.logolalia.com/poemas/>

Whee!

Dan

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335. **Haas Bianchi**
Re: Ally Ballardini?

Wed 21 Dec 2005

David

It was typo I wrote it fast I know....

R

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On
Behalf Of David-Baptiste Chiot
Sent: Wednesday, December 21, 2005 1:06 PM
To: ██████████
Subject: Re: Ally Ballardini?

Dear Ray
her name is Anny--
abrazos
david-bc

| From: Haas Bianchi <████████>
| Reply-To: UB Poetics discussion group <████████>

To: [REDACTED]
Subject: Ally Ballardini?
Date: Wed, 21 Dec 2005 08:09:19 -0600

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Sent: Wednesday, December 21, 2005 5:10 AM
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*growing old gracefully?
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sagacity?
respectability?
power?
status?*

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336. **Harrison Jeff**
New on Antic View blog
Wed 21 Dec 2005

new entries on Antic View blog:
<http://anticview.blogspot.com/>

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337. **David-Baptiste Chirot**
Re: Ally Ballardini?
Wed 21 Dec 2005

Dear Ray
it is fine i am sdaly a typoist
as you can see!

--felice
david-bc

*From: Haas Bianchi <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Ally Ballardini?
Date: Wed, 21 Dec 2005 13:53:07 -0600*

David

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ian

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<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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self instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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338. **Thomas Orange**

DC Poets MLA Multi-Poet Extravaganza @ DCAC Dec 29th 8 PM

Wed 21 Dec 2005

Please join us during the MLA for the third and final in our series of multi-poet extravaganzas -- the DC poets at the District of Columbia Arts Center in Adams Morgan.

Thursday December 29th at 8 PM

DCPoetry presents

Jean Donnelly

Buck Downs

Cathy Eisenhower

Heather Fuller

Lorraine Graham

Dan Gutstein

Chris Nealon

Mel Nichols

Tom Orange

Phyllis Rosenzweig

Jessica Smith

Rod Smith

Ward Tietz

Ryan Walker

Mark Wallace

This event immediately follows the Mom Poets discussion list event.

Also, currently showing in the DCAC gallery, Buck Downs' show "In Memory D Thompson" -- "A series of visual poems created by rubbing words from the names and related inscriptions found on headstones in historic Congressional Cemetery, Washington DC. Equal parts ghost story and concrete poem, each sequence teases out a mysterious syntax buried in the names of the dead."

The DC Arts Center is located at 2438 18th Street NW, just south of Columbia Road in the heart of the Adams Morgan neighborhood, a short cab ride or walk from MLA convention hotels.

Sponsored by:

DCPoetry <<http://www.dcpoetry.com>>

The DC Arts Center <<http://www.dcartscenter.org>>

Aerial/Edge <www.aerialedge.com>

HOPE TO SEE YOU THERE!

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339. **Stephen Vincent**
Happy Solstice/ Carl Sandburg
Wed 21 Dec 2005

Diane DiPrima kindly forward this lovely Carl Sandburg solstice poem:

One arch of the sky
Took on a spray of jewels.

The crystals gleamed on the windows
Weaving their wintrish alphabets
Of spears and ovals fixed in frost
Fastened to a glass design
With a word: This must be.

There are shooters of the moon far north.
There are dying eyes holding diadems.
There are deaths sweet as laughing waters,
There are gold heelprints on the fading
 staircases of the stars.

----- Happy Solstice, all -

Stephen Vincent
<http://stephenvincent.net/blog/>
Which, too, has a Solstice piece.

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340. **mIEKAL aND**
Secret Passwords for the Longest Night of the Year
Wed 21 Dec 2005

punctspo devoly exole copial womeniti vergic totionym surome eleuxe pring
pantinoi inxio calemeh lanch somses slingmaz kinsin ounnowld patar andist
skint sests stelmant apharsin esswal nounism ingime fountent nutablue astrize
bosog venebite valigra guittie aponsty pingise concepim letetsi aclassic horph
protion uperogis unman obtan ethyllyp crubtion prinork hysis pubcar leevig
condomse glect rever refrosid deanse reateest quentog phoralna analit banica
cythyo noles loffack zinga

<http://joglars.org/EnterWriting/index.php?pagename=SecretPasswords>

Inword Onword Upword for 2006,

~mIEKAL

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341. **Brendan Lorber**

Thanks & Solidarity from LUNGFULL! magazine

Thu 22 Dec 2005

Happy Holidays & much thanks from all of us here
at Lungfull Magazine World Headquarters.

Using the standard units of poetry event measure,
and even by some other more tangible benchmarks,
our release party was a tremendous success
for which we thank you & encourage you to
gaze at your own radiant face as it appears
at www.lungfull.org

Over 160 pictures from that evening and well over
1,000 for events this past season at zinc & battle hill
await your discerning eye. Also a glimpse of the new issue...
www.lungfull.org

Once there, you can also get a subscription
-- and help the striking NYC transit workers --
\$2 from every new subscription will be donated to
the workers & their families to help them get through this.

It may harsh our mellow as we struggle to get to work,
but the men & women who run our subways & busses
are hurting even more. As much as it's easy to blame
them for their response to the MTA's unwillingness
to let them have a raise, access to healthcare & a real
pension, as easy as it is to believe our mayor &
governor when they say the MTA is being fair, the facts
fall undeniably on the side of the working stiffs.

For example, the MTA wants to raise the retirement age
from 55 to 62. Seems reasonable -- until you consider
the median age of death for a transit worker is 57.

The MTA is offering a 3% raise this year -- again seems
reasonable until you subtract the additional 2%
they are demanding workers pay for health insurance...
and 6% they want them to pay into the pension plan.
So really the workers are looking at a 5% reduction
in wages in the first year of the new contract.

The MTA is the same organization that raised fares
not long ago while hiding a surplus in the hundreds

of millions of dollars. Now that surplus exceeds one billion dollars and MTA Chair Peter Kalikow, who's personal net worth is estimated to match the MTA's surplus, is crying poverty.

The workers may be the easy target of all our anger, but they're not the right targets & if they manage to win their fight, they'll be helping us all out by raising the standard for what kind of treatment & compensation are considered acceptable.

I hope to see you around this holiday season... one way or another!

on the hoof,
Brendan Lorber

<http://www.lungfull.org>

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342. **Eric Elshtain**

Male hysteria

Thu 22 Dec 2005

Ian said:

embarrassed by a desire for eternal youth but none of the other options seem much fun...still anxious, still fantasising. There must be something better out there/in here?

I respectfully submit this:

This psychological pedomorphosis--the psychological retention of juvenile traits--it perhaps best blamed on not any one decade or group, but on the fact that we no longer have to worry about, say, being eaten by a big cat on the African savannah. There's a reason why many of the first world cultishly believe that indigenous people's are spiritually mature and wisdom-filled (look to the America 60s); these folks live closer to our origins and are not domesticated by socialism or capitalism or what have you. Many still use harsh rites to mark the change to adulthood--a psycho-somatic break from being a juvenile. I'm no starry-eyed new-ageist (as Terence McKenna once said, "The New Age is a Maya or Egypt for menopausal theosophists") or romanticist of the "primitive" people, don't get me wrong--I don't think we all need to start cutting our own foreskins off at age thirteen with a stone. But remember that some of the most repressive political movements (the Chinese Cultural Revolution; the "Free Love" Movement of the American 60s--yes, it was a repressive male-oriented

orgiastic pipe-dream) were run by teens... What I'm talking about runs deeper than the idea that, well, an adolescent society is a better alternative to a "middle-aged/complacent" society. Pedomorphic traits are in fact traits born out of complacency; Punk was born out of an economic depression in which people did in fact have to worry about surviving (watch the famous Sex Pistols interview with Bill Grundy--who's the egregious teen making sexual innuendo? the "old geezer," not Rotten) and so should be considered a reaction **against** domesticated teen-traited society. What I'm talking about is a society for whom *_Sex in the City_* is a collective dream. Bummer.

Yours,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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343. **Pam Grossman**

Re: Thanks & Sollidarity from LUNGFULL! magazine

Thu 22 Dec 2005

hi, brendan! thanks for this--an important and useful set of stats. i had never heard the "median age of death" figure for transit workers. where did you find it? seems to me, it's at least as important to figure out why their median age of death is so much lower than the norm and address those causes as it to resolve anything else.

glad the lungfull release was a success. i knew it would be. i was under the weather, overscheduled, and entertaining an out-of-town guest--but i'm glad all was swell.

off to struggle to get to work, again (the only one in my department who's been making it in--and then getting slammed with everyone's assignments)--pam

-----Original Message-----

>From: Brendan Lorber <[REDACTED]>

>Sent: Dec 22, 2005 12:32 AM

>To: [REDACTED]

>Subject: Thanks & Sollidarity from LUNGFULL! magazine

>

>Happy Holidays & much thanks from all of us here

>at Lungfull Magazine World Headquarters.

>

>Using the standard units of poetry event measure,

>and even by some other more tangible benchmarks,
>our release party was a tremendous success
>for which we thank you & encourage you to
>gaze at your own radiant face as it appears
>at www.lungfull.org
>
>Over 160 pictures from that evening and well over
>1,000 for events this past season at zinc & battle hill
>await your discerning eye. Also a glimpse of the new issue...
>
>www.lungfull.org
>
>Once there, you can also get a subscription
>-- and help the striking NYC transit workers --
>\$2 from every new subscription will be donated to
>the workers & their families to help them get through this.
>
>It may harsh our mellow as we struggle to get to work,
>but the men & women who run our subways & busses
>are hurting even more. As much as it's easy to blame
>them for their response to the MTA's unwillingness
>to let them have a raise, access to healthcare & a real
>pension, as easy as it is to believe our mayor &
>governor when they say the MTA is being fair, the facts
>fall undeniably on the side of the working stiffs.
>
>For example, the MTA wants to raise the retirement age
>from 55 to 62. Seems reasonable -- until you consider
>the median age of death for a transit worker is 57.
>
>The MTA is offering a 3% raise this year -- again seems
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>they are demanding workers pay for health insurance...
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>So really the workers are looking at a 5% reduction
>in wages in the first year of the new contract.
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>The MTA is the same organization that raised fares
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>of millions of dollars. Now that surplus exceeds
>one billion dollars and MTA Chair Peter Kalikow,
>who's personal net worth is estimated to match

>the MTA's surplus, is crying poverty.
>
>The workers may be the easy target of all our anger,
>but they're not the right targets & if they manage to
>win their fight, they'll be helping us all out by
>raising the standard for what kind of treatment &
>compensation are considered acceptable.
>
>I hope to see you around this holiday season...
>one way or another!
>
>on the hoof,
>Brendan Lorber
>
><http://www.lungfull.org>

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344. **Mark Weiss**

Re: Male hysteria

Thu 22 Dec 2005

I think Ian was suggesting that old age doesn't look so great. It doesn't look any better as one gets closer to it. As to the rest, you really ought to read some anthropology. And maybe some history--even our own societies have from the beginning made large spaces for fun--think of carnivals, for instance.

Mark

At 07:57 AM 12/22/2005, you wrote:

>Ian said:
>
>**embarrassed by a desire for eternal youth but none of the
>other options seem much fun...still anxious, still
>fantasising. There must be something better out there/in here?**
>
>I respectfully submit this:
>
>This psychological pedomorphosis--the psychological retention
>of juvenile traits--it perhaps best blamed on not any one
>decade or group, but on the fact that we no longer have to
>worry about, say, being eaten by a big cat on the African
>savannah. There's a reason why many of the first world
>cultishly believe that indigenous people's are spiritually

>mature and wisdom-filled (look to the America 60s); these
>folks live closer to our origins and are not domesticated by
>socialism or capitalism or what have you. Many still use
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>reaction **against** domesticated teen-traited society. What
>I'm talking about is a society for whom *_Sex in the City_* is a
>collective dream. Bummer.

>

>Yours,

>

>

>Eric Elshtain

>Editor

>Beard of Bees Press

><http://www.beardofbees.com>

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345. **Kevin Hehir**

Re: Mom Poets MLA Multi-Poet Extravaganza @ DCAC Dec 29th 7 PM

Thu 22 Dec 2005

rock on Moms!

my wife Cara, a textile artist who played with her metal band while five months pregnant, is talking about art and the postnatal Mom-body on her blog. She's looking for ideas <http://carawinsorhehir.blogspot.com/>

best of the season to you all!

kevin

On Wed, 21 Dec 2005 [REDACTED] wrote:

Please join us during the MLA for the second in our series of three multi-poet extravaganzas -- the Mom Poets at The District of Columbia Arts Center.

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346. **Haas Bianchi**

Re: Ally Ballardini?

Thu 22 Dec 2005

Buon natale David

Hope to see you in Milwaukee soon

Ray

-----Original Message-----

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of David-Baptiste Chirot

Sent: Wednesday, December 21, 2005 4:05 PM

To: [REDACTED]

Subject: Re: Ally Ballardini?

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as you can see!

--felice

david-bc

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self instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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347. **Ishaq**

PUB: call for submissions--anthology: growing up girl

Thu 22 Dec 2005

>>PUB: call for submissions--anthology: growing up girl

=====

CALL FOR SUBMISSION

Growing Up Girl:

An Anthology of Voices from Marginalized Spaces

(funded in part by the Prince George's County Arts Council)

Edited by: Michelle Sewell

The anthology will feature a collection of poems, essays, and short stories from girls and women. The project is designed to give voice to those under-served and under-represented.

Work is especially welcomed from individuals who are:

- of color;
- with disabilities;
- queer;
- incarcerated;
- survivors of domestic violence, sexual abuse/assault;
- in foster care, shelters, group homes, alternative schools;

and/or

- in economically depressed areas.

We welcome the exploration of:

- triumph;
- celebration;
- transformation;
- re-invention;
- struggle;
- reconciliation;
- retreat; and
- loss.

The anthology is open to any subject matter. Nothing will be censored! Any story/poem/essay that deals with the transition from girl to woman (on whatever path to whatever goal) will be given full consideration. Fiction, nonfiction, sci-fi, memoir, etc. - is all fair game. You are the author - tell the story that you want to tell.

Individuals may submit up to three pieces (short stories/essays no more than 3,000 words) to [REDACTED]

Or

Michelle Sewell
GirlChild Press Project
PO Box 93
Hyattsville, MD 20781

Submission Deadline: January 18, 2006

Authors should also include bio and contact information.

Contributors will receive a copy of the anthology and will be invited to participate in the Spring 2006 public reading.

Michelle

www.thepoetryfix.org <<http://www.thepoetryfix.org/>>

A national resource for poets/writers
and the folks who love us!

www.straightnochaserfilms.com <<http://www.straightnochaserfilms.com/>>

Coming Winter 2005: Multitude of Mercies

BLOG

<http://wemakemovies.blogspot.com>

Stay Strong

\

"Be a friend to the oppressed and an enemy to the oppressor"

--Imam Ali Ibn Abu Talib (as)

\

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."

--patrick o'neil\

\

<http://www.sleepybrain.net/vanilla.html>

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

http://www.world-crisis.com/analysis_comments/766_0_15_0_C

<http://www.lowliferecords.co.uk>

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348. **Steve Dalachinsky**

Re: Thanks & Sollidarity from LUNGFULL! magazine

Thu 22 Dec 2005

median age death of poets 19

support our new york poets

born bred

rejected

THE STRIKE IS OVER - thanks b.l.

no pension

no degrees

no brown nosing

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349. **Steve Dalachinsky**

Re: homolinguistic wrap-up

Thu 22 Dec 2005

shit didn't i send one too

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350. **Joe Brennan**

More Americans Upbeat About Prolonged Slaughter In Iraq

Thu 22 Dec 2005

Click here: The Assassinated Press

<http://www.theassassinatedpress.com/>

Appealing To the Voyeur In Americans, Bush's Support Hardens After a Long Decline:

More Americans Upbeat About Prolonged Slaughter In Iraq, Tax Breaks For the Rich:

"Domestic Spying Shows He Cares About Me.":

Thousands Of Americans Volunteer For 'Operation Lemming'; Insert Web Cams, Microphones In Their Most Private Places At NSA's Request

By ZBIGNEW BALLS & RICHIE MORONE

They hang the man and flog the woman

That steal the goose from off the common,

But let the greater villain loose

That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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351. **Thomas savage**

Re: Thanks & Sollidarity from LUNGFULL! magazine

Thu 22 Dec 2005

If the median age of death for poets is 19, how are we still here? Is this some veiled reference to Rimbaud who, of course, stopped writing at 19 and became a gunrunner and died in his thirties. Should we take up gunrunning in order to prolong our lives? I think not. And yes, fortunately, the transit strike is over.

Steve Dalachinsky <[REDACTED]> wrote: median age death of poets 19

support our new york poets

born bred

rejected

THE STRIKE IS OVER - thanks b.l.

no pension

no degrees

no brown nosing

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

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352. **Robert Corbett**

Re: drummer seeks musicians to play wiki

Thu 22 Dec 2005

Chris,

I want to second you in your discomfort with all the new technologies (not all of them all that new--the computer industry's most recent innovations have mostly been in pr). As someone who is trying to convert vinyl into .mp3s--because, dears, there is music not in that most holy of formats--I get irritated by how much technology gets in the way of doing things. I could start a rant about a certain software company, but I won't. And I really like wiki. It just seems really cool, though it really is for consensus based documents (i.e. like a Constitution) and not creative and/or polemic ones (i.e. a Manifesto).

But I do find myself, contrarily, behind the curve on some of these changes. I do not have a .mp3 player. I don't really see the sense in downloading music, except for the purposes of archiving. And it goes further. I am wondering whether others on the list think that suspicion of technology in this sense is gendered male, in some sense. I am not sure, but I don't believe I have ever met a woman who took offense at changes in technology. And by this I don't mean, didn't change their ways. I mean was snarky about it. Perhaps I am wrong, but it's my sense that certain curmudgeonly attitudes about technology--which I have by the way--are male attitudes, by and large.

Agree? Disagree?

Chris Stroffolino <[REDACTED]> wrote: Thanks Joel (and Jerrold and Catherine and others) for explaining this--

It's still confusing to me, but it just takes a while for these things to sink in (learn by doing, etc). So, thank you for your continued patience with me on this---

In other news, I can't even make mix-tapes for friends anymore coz everybody does the CD-burn thing. I know I shouldn't waste energy complaining about all this stuff, but sometimes I wonder if it's not accidental that 1) the rise of "attention deficit syndrome" parallels the rise of various new technologies in the 90s and 00s 2) a kind of cultural malaise in terms of creativity that many people feel in many of the arts (and entertainment 'fields') doesn't somehow relate to the acceleration of having to learn new tricks technologically just to not "fall behind" and be "invited to the table"

the computer people take more than just money off of us...?

Just wonderin'

Chris

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353. **mIEKAL aND**

Re: drummer seeks musicians to play wiki

Thu 22 Dec 2005

Unless I'm mistaken, I believe people download music to listen to it.

On Dec 22, 2005, at 6:04 PM, Robert Corbett wrote:

I don't really see the sense in downloading music, except for the purposes of archiving.

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354. **Ishaq**

"Until we meet again, I plan to elevate." -- MP3: Snoop Dogg - Poem for Tookie & krs one

Thu 22 Dec 2005

<http://victoria.indymedia.org/news/2005/12/47153.php>

"Until we meet again, I plan to elevate." -- MP3: Snoop Dogg - Poem for Tookie

""Until we meet again, I plan to elevate." -- Snoop Dogg spoke at the memorial services for Stan Tookie Williams. The services were held in Los Angeles at the Bethel AME Church. Snoop spoke softly and read a very moving poem he had written for Tookie Williams.

<http://la.indymedia.org/news/2005/12/142270.php>

MP3: Snoop Dogg - Poem for Tookie

by A Wednesday, Dec. 21, 2005 at 5:15 PM

Snoop Dogg spoke at the memorial services for Stan Tookie Williams. The services were held in Los Angeles at the Bethel AME Church. Snoop spoke softly and read a very moving poem he had written for Tookie Williams.

http://la.indymedia.org/uploads/2005/12/snoopdogg-poem-_4-tookie.mp3

or

<http://la.indymedia.org/news/2005/12/142270.php>

and

<http://www.allhiphop.com/editorial/?ID=291>

Farewell Tookie: Food For Thought Is Better Than A Meal
By KRS-One

"They killed the teacher!" said Snoop Dogg at the funeral services for Stanley Tookie Williams December 20 at the Bethel A.M.E. Church in Los Angeles. Rev. Jesse Jackson, Bruce Gordon, Minister Tony Muhammad, Stan Muhammad, Rev. Dr. Lewis E. Logan II, Minister Lewis Farrakhan and Tony Robbins all listened as Snoop Dogg brought the packed Church to its feet with a poem dedicated to Tookie entitled "Till We Meet Again." One line that caught my attention was when Snoop said, "Food for thought is better than a meal." This phrase stuck with me, because it reminded me of man may not live by bread alone, but by every word that proceedth from the mouth of the lord and coming from Snoop showed a level of maturity that I wish his Girls Gone Wild, pimps-up-hoes-down, gangsta nigga audiences would adopt.

And I am NOT being critical of Snoop at all! I've been watching Snoop settle his beefs with others, start programs in the hood for at-risk youth, seek God and denounce gang-banging publicly. But this is my point. When has a man done enough to be called rehabilitated? What must one do to be actually free from past wrongs? When is a man truly forgiven?

I arrived at the Bethel A.M.E. Church to a beautiful scene. Several blocks before we got to the Church helpful, pleasantly spoken, informative Black and Brown police officers were stationed at strategic corners directing traffic toward the Church. When we arrived at the Church we were greeted by the Fruit of Islam (F.O.I.) and escorted to the press balcony. There was literally nowhere else to be. Even members of Stanley Tookie Williams' family were in the press balcony! When this was discovered, Rev. Dr. Logan II requested that the first ten rows of people give up their seats to these additional members of the Williams family and everyone promptly did what was asked.

The Church was so packed that many people were in another room outside of the main knave watching the proceedings on a huge flat screen television. When I walked into this room I saw Tookie on the screen saying, "If a man must fight, let it be to the death against the beast within himself. Win that battle? No man, no woman, no racial hatred, no system, no vindictiveness, and no Machiavellianism can ever defeat you! And then he said on behalf of the children; teach them how to avoid our destructive foot steps. Teach them to strive for a higher education. Teach them to promote peace. And teach them to focus on rebuilding the neighborhoods that you, others and I helped to destroy." And I can't front, I was renewed even in my own spirit. To know that one of the most significant outlaw figures in modern American history went from criminal minded to spiritual minded gives all of us (especially those on the frontlines of ministry work, counseling, mentoring and rehabilitation work) hope in the transformation of the human heart. That our work is not done in vain.

I was totally impressed with the organization and security of the F.O.I. Hundreds of people was jammed in the Church with even more people outside trying to get in yet the Church and the whole block itself (Western Ave) was at peace. It was beautiful.

But as beautiful as it was, the Church was still teeming with suspicion as to why a completely rehabilitated man could not be offered at least life in prison? How was Tookie (the co-founder of the famous street gang the Crips) who spent 24 years in prison, wrote nine anti-violence, anti-gang, anti-drug children's books, received an honorary Doctor of Humane Letters degree from St. Moses the Black Theological Seminary, was nominated six times for the Nobel Peace Prize, and received the Presidential Call to Service Award from President George W. Bush for his volunteer efforts to help steer youth away from gang life not rehabilitated? There's even an award-winning movie starring Jamie Foxx entitled "Redemption: The Stan Tookie Williams Story" that teaches the path of rehabilitation and forgiveness. All of this, in addition to his website and phone mentoring of young people from prison, and let us not forget his plea of innocence, could not have granted this man a stay of execution. He had to die? He was that dangerous to society? Well, no one at the funeral thought so.

"Tookie is dead," said Rev. Jesse Jackson. "We must kill the idea of killing to stop killing." Remembering his own prayer time with Tookie, Rev. Jackson quoted Tookie saying, "I admit I was a predator upon my people. We were programmed to attack Black people. Whites were safe around us; I will not be killed for what I did do, but for what I didn't do. I'd rather die than lie to get clemency." And the whole Church erupted in applause and cheering! It was like they were ALL used to this process of having to lie along with the police and the District Attorney in hopes of achieving lighter sentences or no jail time at all and Tookie represented that person that never snitched or sold out to the corruption of the Judicial system. I'd rather die than lie for clemency seemed to resonate with everyone there dealing with an already proven to be corrupt California corrections/prison system.

As Rev. Jesse Jackson brought to mind the fact that Charles Manson who is responsible for killing pregnant Sharon Tate and seven others is still alive in California on death row and that President John F. Kennedy's assassin is also still alive, I was reading some of Tookie's own words of transformation in a booklet that was being handed out throughout the Church. One paragraph read, "Its impossible for a discriminable mind to fathom the miraculous transition of a redeemed soul. Contrary to the popular misconception, redemption is not a biblical ethos, exclusive to saints, prophets, elitists or the holier-than-thou. It is of earthly accessibility through human initiative. I aver that the process of being redeemed is available to any individual regardless of gender, race, color, creed,

social stratum or background. Yes, even a wretched Black man, akin to the former me, can transform and be redeemed.

As I read this, I couldn't help asking myself over and over again, did Tookie have to die? Did Tookie have to die? Did Stan Tookie Williams really have to die? Son, husband, father of two, grandfather of three, minister, changed man. Was there no other way to pay that debt back to society other than the execution of a transformed man who held on to his claim of innocence all the way to the end? Tookie had to die? I don't think so. However, I find myself at a peculiar crossroad in American history. First of all, it should be clear to all that the title Department of Corrections is false. No one entering the prison industrial complex is being rehabilitated or rather corrected. With Tookie's death it seems that no matter what you do to correct your past errors, the American justice system will still show you no mercy. Once a criminal, always a criminal.

Secondly, the idea of an Austrian born White man using the American legal system to murder a Louisiana born Black man just doesn't sit well with me. And I am not being selective or even prejudice here. But does Governor Schwarzenegger really know enough about American history, even African American history to have made a just decision on Stanley Tookie Williams' life? Does Governor Schwarzenegger care anything about the message he is sending throughout the African American community, especially to African American youths? Stanley Tookie Williams' murder by the State also proves the powerlessness of the African American community and its leadership. But I won't get into that here.

Finally. In a time when Americas State and Federal agencies are being severely criticized for their seeming lack of care for the suffering of African Americans in wake of Hurricane Katrina, Governor Schwarzenegger missed an important opportunity to restore African American hope in the Department of Corrections and America as a whole. While African Americans are dying by the dozen in Iraq, Tookie's execution by the same regime African Americans are defending seems a little hypocritical justice wise. In a time of so much racial disunity and mass American despair due to mass unemployment, now might not be a good time for Americans to be murdering Americans legally or illegally. Governor Schwarzenegger could have set a new precedent for our time as Americans by turning away from violence and granting Stanley Tookie Williams clemency. But that's all over now. Violence wins again! Or did it?

Tookie admitted his wrongs and paid the price of total transformation. Before his execution he talked a lot about being redeemed, meaning to recover ownership of something by paying a specified sum for it. In a spiritual sense, meaning to restore to wholeness, to be saved from a sinful state of being, to return to honor and self-worth, to be free from guilt. In his last moments on earth Tookie wrote, "Here and now, I bear witness that God's bequest of redemption has

replenished me with a mission and revealed that the impossible is possible.”
This is a strong affirmation for us today.

Stan Tookie Williams was murdered by the State of California on December 13, 2005. We will miss you, teacher.

-KRS ONE...

http://la.indymedia.org/uploads/2005/12/snoopdogg-poem-_4-tookie.mp3

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://www.sleepybrain.net/vanilla.html>

<http://radio.indymedia.org/news/2005/10/7255.php>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.lowliferecords.co.uk/>

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355. **Chris Stroffolino**

Re: drummer seeks musicians to play wiki

Thu 22 Dec 2005

Robert---

thanks for writing. I probably have at one time or another also thrown out the possible linkage between gender and technology suspicion---

it's definitely an idea worth exploring, and would, I think, relate to a LOT of other developments in the last 15-25 years

At present, I tend to feel it's more of generational (but not in the sense that one 55 year old, or even 100 55 year olds, who love the new technologies, could prove me wrong)---and also relating to class.

On a basic level, when you're 10 and it's clear IPODS, etc, are the rules, the ticket, what have you, and you never learned the older technologies, well, it doesn't come off as much of a time-wasting, money-wasting hassle....

Funny, how it used to be, "oh the young kids, they make too much noise or are too wild" ---whether it was the Bing Crosby parents reacting to their kids on Sinatra, or the Sinatra parents with their British Invasion kids or the hippie parents with their punk kids...."

Now, it's more about modes of technology

As typewriters and turntables and toaster ovens
whine on the isle of misfit toys....

awaiting the foggy xmas eve or "second coming"
blah-di-blah....

basically, i can't criticize ANYBODY for doing it---

and may HAVE to do it myself someday real soon...

but I should've responded to ZERVOS' email a while back
about the IPOD heralding the return of the single....

I mean, I can see that point in a way
but it still falls short of the sense of public space
if taken by itself

Of course, it does seem it might be helping marginalize
the impact of MTV as one form of large scale corporate arbitration,

but the point is the INDIE labels, the musician with little or no money to spend
on promotion, has been at a huge disadvantage under both the regime of MTV
and the regime of the IPOD

and this wasn't as true in the golden era of the 45RPM single (not that there
was ever a level playing field, but it was closer....)

C

>From: Robert Corbett <[REDACTED]>

>To: [REDACTED]

>Subject: Re: drummer seeks musicians to play wiki

>Date: Thu, Dec 22, 2005, 4:04 PM

>

Chris,

*I want to second you in your discomfort with all the new technologies
(not all of them all that new--the computer industry's most recent
innovations have mostly been in pr). As someone who is trying to convert
vinyl into .mp3s--because, dears, there is music not in that most holy of
formats--I get irritated by how much technology gets in the way of doing
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won't. And I really like wiki. It just seems really cool, though it really is for consensus based documents (i.e. like a Constitution) and not creative and/or polemic ones (i.e. a Manifesto).

But I do find myself, contrarily, behind the curve on some of these changes. I do not have a .mp3 player. I don't really see the sense in downloading music, except for the purposes of archiving. And it goes further. I am wondering whether others on the list think that suspicion of technology in this sense is gendered male, in some sense. I am not sure, but I don't believe I have ever met a woman who took offense at changes in technology. And by this I don't mean, didn't change their ways. I mean was snarky about it. Perhaps I am wrong, but it's my sense that certain curmudgeonly attitudes about technology--which I have by the way--are male attitudes, by and large.

Agree? Disagree?

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- 2) a kind of cultural malaise in terms of creativity that many people feel in many of the arts (and entertainment 'fields') doesn't somehow relate to the acceleration of having to learn new tricks technologically just to not "fall behind" and be "invited to the table"

the computer people take more than just money off of us...?

Just wonderin'

Chris

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356. **Jonathan Penton**

Re: drummer seeks musicians to play wiki

Fri 23 Dec 2005

Most commonly. Sometimes people download music to remix it, but they've usually listened to it first.

--

Jonathan Penton

<http://www.unlikelystories.org>

mIEKAL aND wrote:

Unless I'm mistaken, I believe people download music to listen to it.

On Dec 22, 2005, at 6:04 PM, Robert Corbett wrote:

I don't really see the sense in downloading music, except for the purposes of archiving.

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357. **Eric Elshtain**

Male Hysteria3

Fri 23 Dec 2005

Mark Weiss states: I think Ian was suggesting that old age doesn't look so great. It doesn't look any better as one gets closer to it. As to the rest, you really ought to read some anthropology. And maybe some history--even our own societies have from the beginning made large spaces for fun--think of carnivals, for instance.

Mr Weiss

At the risk of sounding bitchy: This equation between adolescence and "fun" and "old age" and "no fun" is problematic--and something I never addressed--and, what I've addressed *is* anthropological and historical, by the by. I've read anthropology and history, thank you very much--and perhaps the greatest book on play and "fun," *_Homo Ludens_* by Johan Huizinga. Perhaps you should read some biology.

Eric Elshtain

Editor

Beard of Bees Press
<http://www.beardofbees.com>

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358. **Jonathan Penton**

Re: drummer seeks musicians to play wiki

Fri 23 Dec 2005

Hi Robert,

I was going to respond to your analysis of iPods with a very foolish comment about "the difference between tools and toys," but I was saved by visiting a film-makers' board today, where a student was talking about his new way of learning films: since he has given up on finding useful data from Hollywood, he instead goes to school, plugs in his iPod, downloads hundreds of megs in independent free film, and watches and studies them at home, on that tiny screen, at his convenience. I do something similar at cafes with wireless, as a fan, but I'm not trying to run Premiere. He needs a desktop.

Myself, I need a CD writer and PC; I use them as tools. Free with these tools comes the ability to record, for myself, an unlimited amount of music. In many places, the ability to learn about new music from the radio or clubs is negligible, and I simply can't afford to pay industry prices for music on a regular basis. (And, yes, if Bob Dylan ever falls into abject poverty as a result of my actions, rest assured I'll try to help.)

That's not in argument with your points, of course. Neither the CD writer's value to me nor the iPod's value to that film student constitute a revolution. (The only statement you made that I would object to is your dissatisfaction with CD-Rs, as I am not aware of any sound recording technology, available to the public, that was particularly resilient to wear.) Of course technology is a mess. Technology will always be a mess, and there are always those who, as a result of fetishizing technology, will enjoy that mess; namely, they will enjoy their ability to acquire useless items that no one else yet has. And, because of this very large and strong market, we put up with many substandard products; it's likely the film student I mentioned would vastly prefer an iPod that would last as long as your speaker system (and I'm betting your speaker system is far more physically attractive). And yes, that is infuriating. On the other hand, a few decades ago, these fetishistic personalities were buying bigger and less efficient internal combustion engines as a manner of competing with one another. I would prefer they screw up our .mp3 technology than our everything.

I think we might be using different meanings of the word "culture." To me, a culture and its technology is inextricable, and to refer to the "wisdom" of a

culture is almost tautological: could we generate wisdom from /outside/ of our culture? And if not, are not our wisdom and our technology rooted together?

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

Robert Corbett wrote:

I am simply commenting that downloading music is not the most intuitive way to listen to it, to me, particularly new music. Better the radio, the club, and the music store. Downloading music, even when I did do it, was about searching for tracks that I knew of but couldn't find or didn't want the whole album. And that was primarily to make mix CDs.

I have found that, like a lot of computer applications to culture, what first seems like an interesting and perhaps more instant-gratification-y delivery system turns into a way of getting work at less than the best quality, in usually fairly fragile formats--CD-Rs like minidisks have a disturbing habit of breaking down quite quickly. To avoid all these problems, then, requires an investment in capital, which doesn't guarantee that you can preserve the music, as you can with a vinyl record (and so far, CDs), since the recording formats tend to change--the better for fidelity, of course, but also requiring more capital for playback--or be proprietorial. It's a mess in other words.

Let's look at the IPOD. Since it is made by Apple, I think we can have some faith that it will last and that the formats won't exclude old players, but the machines are small and easily lost and easily smashed. And they have not as yet eclipsed traditional component systems in reproductive fidelity, even less in their ability to play different formats of recorded music. Yet they cost as much as a decent receiver that will last (mine has) 15 or 20 years or more. What is the revolution here? To me it is one in marketing and consumer electronics, not in fidelity or even portability.

The main thing (and the best thing) about digital applications to music and culture more broadly is their ability to archive and extend the reach of the library. That is a good thing, but to herald it as some sort of break or disruption is to ignore the fact that technology does not and has never driven culture, except in allowing cultural applications of new technologies. Culture, older, based on experience and tradition--dare I say, wisdom--handed down, always trumps technology. This is no different for the e-mailing list, which to me is a virtual salon; blogs, in which everybody becomes their editorial columnist; and wiki, which allows collective, consensus driven documents (i.e. encyclopedias and other reference tools) to be created without a publisher. None of these is a new form, just old wine in newer, shinier, cheaper bottles. It is mistake often made since the rise of personal computers to parrot what the marketers and engineers would like to believe,

that somehow a "change" has occurred, but to me that is simply pr and the usual

wankery that happens in late capitalism about new gadgets, mostly in the service of getting "bank." The old rules, mostly, still apply.

Jonathan Penton <[REDACTED]> wrote: Most commonly. Sometimes people download music to remix it, but they've usually listened to it first.

--

*Jonathan Penton
<http://www.unlikelystories.org>*

mIEKAL aND wrote:

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On Dec 22, 2005, at 6:04 PM, Robert Corbett wrote:

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359. **Joseph Madia**
HOLIDAY UPDATE AT NEW MYSTICS.COM
Fri 23 Dec 2005

VISIT THE NEW MYSTICS ART AND LITERATURE WEBSITE
(www.newmystics.com) FOR OUR HOLIDAY UPDATE, FEATURING:
10 POEMS BY STEVE DALACHINSKY

PART ONE OF FRACTUS CORPUS BY RIC CARFAGNA (WITH COVER
ARTWORK BY AL CARFAGNA)

STRIP 15 OF NICK PENDLETON'S MONUMENTAL

CHAPTER ONE OF MINOR CONFESSIONS OF AN OFTEN FAILING
ANTICHRIST BY JOEY MADIA (click on the Celtic Cross)

BEST WISHES FOR A GREAT 2006!

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360. **Jim Andrews**

Re: drummer seeks musicians to play wiki

Fri 23 Dec 2005

perhaps as a kind of antidote to the techno blues...

as a kind of illustration of lingering on, i recommend some fine music by
britain's vicki bennett at <http://vispo.com/temp/People-Like-Us-Playlist.M3U>
(streaming) or http://www.ubu.com/sound/plu_abridged.html (non streaming
but contains text on the music) or <http://www.peoplelikeus.org> (bennett's site).

the first two links (the same music) concern an album of bennett's called
Abridged Too Far (2004) published on ubu.com. i'm very fond of this. she's
taken music from europe and the americas from the 1920s through to the 1990s
and mixed it together with great skill but, more than skill, often a tuneful origi-
nality that i haven't really heard before. even in, say, john oswald's plunder-
phonics...the concept and technique are of course strongly related, but ben-
nett's sound is extrordinarily tuneful whereas oswald's work is doing something
else. and of course bennett's work is more recent than oswald's plunderphonics,
which means that the editing tools have greater resolution/accuracy.

anyway, the music bennett uses is, for the most part, way pre-digital though
she's using editing tools that would make life very much harder for her were
they not digital, and the overall sound could not really be associated with pre-
digital though the samples are quite old.

i linger over this music often and with pleasure. history synthaesizer. but also
surely some finely original contemporary music.

ja

<http://vispo.com>

ps: was listening to some ccr this morning also, particularly the screeching gui-
tar work from various songs. many of those pieces from different songs could be
put together productively. but it's something else to use a palette as large as
bennett's.

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361. **Michael Hoerman**

Article in 12/23 Science

Fri 23 Dec 2005

Category-Specific Cortical Activity Precedes Retrieval During Memory Search

[http://www.sciencemag.org/cgi/content/full/310/5756/1963?](http://www.sciencemag.org/cgi/content/full/310/5756/1963?maxtoshow=&HITS=10&hits=10&RESULTFORMAT=&fulltext=sean+polyn&searchid=1135345698896_4944&FIRSTINDEX=0&journalcode=sci&eaf)

[maxtoshow=&HITS=10&hits=10&RESULTFORMAT=&fulltext=sean+polyn&searchid=1135345698896_4944&FIRSTINDEX=0&journalcode=sci&eaf](http://www.sciencemag.org/cgi/content/full/310/5756/1963?maxtoshow=&HITS=10&hits=10&RESULTFORMAT=&fulltext=sean+polyn&searchid=1135345698896_4944&FIRSTINDEX=0&journalcode=sci&eaf)

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362. **Steve Dalachinsky**

Re: Thanks & Sollidarity from LUNGFULL! magazine

Fri 23 Dec 2005

no reference veiled arbitray some poets are born at 19

anyway the left over does everything as does the right

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363. **Anny Ballardini**

the Poets' Corner

Fri 23 Dec 2005

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// `""=""=""=""=,.,.,=""=""=""=""=""`=""=""\\
__.-....(\-""#####---...__...
```

with my thanks to Antenna Culturale Europea for the Christmas Tree I am sharing with you, and to all the new and old Poets featured on the Corner, here is my latest update:

Kate Greenstreet

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=195](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=195)

Elizabeth Smither

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=196](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=196)

Bill Knott

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=197](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=197)

Joel Weishaus

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=198](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=198)

John Kinsella

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=199](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=199)

Spencer Selby

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=200](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=200)

David-Baptiste Chirot

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=201](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=201)

New additions of previously featured Poets:

Alan Sondheim under Father - father of evil

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1425>
Schrödinger

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1483>

Rebecca Seiferle:

Year of the Snake

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1426>

Not a War Song

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1427>

Dragon Hill

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1428>

True darkness is as rare as god

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1429>

"Love my enemies, enemy my loves"

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1430>

The Wound of Being

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1431>

Taxonomy of Angels

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1432>

Black Water

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1433>

In the Name of the Tyrant

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1434>

Night Music

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1435>

Fire in a Jar

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1436>

the burn that the oven rack scorched into

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1437>

"City bombarded with icicles"

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1438>

Landis Everson

Hang Up

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1439>

Jack Spicer in Berkeley: 1949

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1440>

Madrigal

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1441>

A Poem Without A Question Mark In It

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1442>

The Red Wheelbarrow

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1447>

Amy King

The Living Still Have Their Names

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1448>

Charles Martin

Sights of paths and leaves of pages

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1449>

0021 Rio de Janeiro

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1450>

0023 Rio de Janeiro

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1451>

0024 Rio de Janeiro

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1452>

0027 Rio de Janeiro

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1453>

0033 Rio de Janeiro

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1454>

0040 São Paulo

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1455>

0041 Rio de Janeiro

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1456>

0095c Porto Alegre

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1457>

0117 São Paulo

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1458>

2220048 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1459>

270068 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1460>

270075 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1461>

270079 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1462>

270089 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1463>

280011 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1464>

280013 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1465>

280020 New York, NY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1466>

Barry Alpert

IT'S BEEN A LOVELY DAY [via Jos de Putter]

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1474>
FORBIDDEN QUEST [via Peter Delpeut]
<http://www.fieralingue.it/corner.php?pa=printpage&pid=1475>
BLOOD OF A POET [Jean Cocteau's]
<http://www.fieralingue.it/corner.php?pa=printpage&pid=1476>
On Poets on Poets, some translations into Italian by me of several poems by
Rebecca Seiferle:
[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=34](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=34)
Joel Weishaus: RICONFIGURANDO IL FIUME
[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=35](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=35)
John Kinsella:
[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=36](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=36)
from his new book: The New Arcadia____
some more translations with a future mail _as soon as I have them online.
Again my best wishes,
Anny Ballardini
<http://annyballardini.blogspot.com/>
<http://www.fieralingue.it/modules.php?name=poetshome>
<http://www.moriapoetry.com/ebooks.html>
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

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364. **amy king**

A pretty new holiday interview that sparkles & shines!

Fri 23 Dec 2005

A new interview just in time for the holidays! A few lovely tunes are very included -- I hope you all enjoy:

Boxers or briefs? Bob Dylan or the Flaming Lips? This interview touches on topics so varied, you'll drink up now and wonder later how you can get in on Akron/Family's sweet and buoyant sounds. We traverse rough-hewn days in a

hot-ass Brooklyn loft to sold-out shows in New York City's finest indie venues. The landscape is speckled with talk of collaboration and mortared by banter on poetry and song-writing methods. These guys have only just begun, and I feel privileged to have gotten a glimpse into the inner-workings of a band-in-progress. They are bettering and bettering ... with an eye out for you.

<http://www.miporadio.com/>

<http://www.amyking.org/blog/>

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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365. **austinwja**

Happy Holidays to everyone!!

Fri 23 Dec 2005

HAPPY HOLIDAYS!!!!

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

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366. **Robert Corbett**

Re: drummer seeks musicians to play wiki

Fri 23 Dec 2005

I am simply commenting that downloading music is not the most intuitive way to listen to it, to me, particularly new music. Better the radio, the club, and the music store. Downloading music, even when I did do it, was about searching for tracks that I knew of but couldn't find or didn't want the whole album. And that was primarily to make mix CDs.

I have found that, like a lot of computer applications to culture, what first seems like an interesting and perhaps more instant-gratification-y delivery system turns into a way of getting work at less than the best quality, in usually fairly fragile formats--CD-Rs like minidisks have a disturbing habit of breaking down quite quickly. To avoid all these problems, then, requires an investment in capital, which doesn't guarantee that you can preserve the music, as you can with a vinyl record (and so far, CDs), since the recording formats tend to

change--the better for fidelity, of course, but also requiring more capital for playback--or be proprietorial. It's a mess in other words.

Let's look at the IPOD. Since it is made by Apple, I think we can have some faith that it will last and that the formats won't exclude old players, but the machines are small and easily lost and easily smashed. And they have not as yet eclipsed traditional component systems in reproductive fidelity, even less in their ability to play different formats of recorded music. Yet they cost as much as a decent receiver that will last (mine has) 15 or 20 years or more. What is the revolution here? To me it is one in marketing and consumer electronics, not in fidelity or even portability.

The main thing (and the best thing) about digital applications to music and culture more broadly is their ability to archive and extend the reach of the library. That is a good thing, but to herald it as some sort of break or disruption is to ignore the fact that technology does not and has never driven culture, except in allowing cultural applications of new technologies. Culture, older, based on experience and tradition--dare I say, wisdom--handed down, always trumps technology. This is no different for the e-mailing list, which to me is a virtual salon; blogs, in which everybody becomes their editorial columnist; and wiki, which allows collective, consensus driven documents (i.e. encyclopedias and other reference tools) to be created without a publisher. None of these is a new form, just old wine in newer, shinier, cheaper bottles. It is mistake often made since the rise of personal computers to parrot what the marketers and engineers would like to believe,

that somehow a "change" has occurred, but to me that is simply part of the usual wankery that happens in late capitalism about new gadgets, mostly in the service of getting "bank." The old rules, mostly, still apply.

Jonathan Penton <[REDACTED]> wrote: Most commonly. Sometimes people download music to remix it, but they've usually listened to it first.

--

Jonathan Penton
<http://www.unlikelystories.org>

mIEKAL aND wrote:

Unless I'm mistaken, I believe people download music to listen to it.

On Dec 22, 2005, at 6:04 PM, Robert Corbett wrote:

I don't really see the sense in downloading music, except for the purposes of archiving.

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367. **Murat Nemet-Nejat**
Re: drummer seeks musicians to play wiki
Fri 23 Dec 2005

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368. **Slaughter, William**
Notice: Mudlark
Fri 23 Dec 2005

New and on View: Mudlark No. 30 (2006)

Anagrams of America | Mike Smith

Author's Note. Each of the poems in Anagrams of America is an anagram of its source text. All of the letters of the source text have been used, once and only once, in the composition of the corresponding poem. No letters have been added and no letters have been left out. Many of the sources are familiar works by familiar authors, and I have indicated below each poem the text used. Unless otherwise indicated, titles, epigraphs, section numbers, and section headings are not to be considered part of the anagram. -- MS

"Plan" is one of sixteen Anagrams of America. Start the new year early and start it here... with Mudlark and Mike Smith, his Anagrams of America.

Plan

Those who write of the art of poetry
teach us that if we would write what may be worth
the reading, we ought always, before we begin, to
form a regular plan and design of our piece.
-- Ben Franklin

1.

To be separate, anonymous, silent,
yet not without real power or pride, say
the tact and driven mindset of software
giants, ex-hackers bailed out by the F.B.I.

Troubleshooters, key specialists
flown in to exact purpose yet no

further ado, then flown back home again.
One of the sought-after, needed, few.

2.

Bound by boundlessness, appalled
by applause, overreaching
in despair--The poet at home
in a prose nation. He weathers his vast,
unforgiven country like a storm.

3.

By jolt, by dint of play, Rex Eternity
can milk every almanac list, render moot
our daily reinvention of the sky.
Many may act. More cry out. Unnerving Time

4.

exists for our misuse. In it: loved lover
and icy stream are lost. View
the damage done in Limit's civic name.

_ The poem is an anagram of the four numbered sections
of Benjamin Franklin's "Plan for Future Conduct," Labaree et al., eds.,
The Papers of Benjamin Franklin, 40 vols. New Haven: Yale UP, 1959.

Mike Smith is a graduate of the University of North Carolina at Greensboro,
Hollins College, and the University of Notre Dame. His poems have recently ap-
peared in Carolina Quarterly, Hotel Amerika, North American Review, Quarter
After Eight, Notre Dame Review, Salt, DIAGRAM, and Borderlands. A chapbook,
SMALL INDUSTRY, is forthcoming from the South Carolina Poetry Initiative.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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369. **Chris Stroffolino**

Re: drummer seeks musicians to play wiki

Fri 23 Dec 2005

Hey Jonathan and Robert

Well, what I say isn't necessarily going to clarify anything but rather my own ambivalence about the new technology--- my "guilty until proven, well, if not innocent, at least useful" and, yes, for me, right now, the jury is still out.

But, even though I agree with a lot of Robert's criticisms, I also see Jonathan's points as a consumer as well, and since my perspective right now is more as a producer than a consumer, I'll supplement some of J's defenses of ipod, etc with a possible defense from the "production" side.

For a band with limited economic resources, who is more interested in having the recordings of their songs heard than doing live shows-- i.e. who maybe is appealing to the "closet" listener, the suburban teen who is too young to go be able to go to many of the bars where "unestablished" acts tend to play (failing the "all ages" show, which is usually associated with a narrower range of music), and who, because of living with a parent or maybe two, may have more expendable cash--- well, for these people the internet downloading may be a very useful tool---

For as Jonathon says, for many Radio is not as vital of an option as it once was. Even college radio tends to get a lot of its taste dictated to it by magazines like Pitchfork---and there's a lot of places in the USA where you can't even get college radio. And many of the bigger so-called "indie" labels still largely operate on a kind of payola system. Sure, there's the "local scenes" and one can definitely still reach people that way-- but again not so much the teens--and if one is interested in getting recordings of one songs circulating, perhaps the web can be useful. It's a slow process, and involves rethinking one's way of getting songs out there, but to make some songs available for free downloads may still have longterm benefits. Some indie labels are really against this because immediate profit matters more than longterm grassroots fan-base building, but that could be "penny wise, pound foolish" perhaps--- Well, compared to the economy of being a poet, in which one gives away one's work for free and then is guilt-tripped into "donating" on top of that, because "the bestest poetry doesn't have market value" (but if you write enough of it, YOU as person will have market value)--

Anyway, compared to the "poet" economy, the getting the songs out there through the web (and just signing up for IODA or other digital downloading services---but actively seeking individuals through the web), may---perhaps---be a way for a somewhat independent artist to subvert the taste making mediators. I

know I've been able to turn at least some people in places it would be EXTREMELY expensive for me to try to TOUR on to some of my music---places like Nebraska, Glasgow, Brazil, etc--- and even sometimes down the block. And that gives me a little hope-- if not even "beer money" as of yet--but it's still early, the jury's still out, and I'm still searching for any means possible.

Chris

>From: Jonathan Penton <[REDACTED]>
>To: [REDACTED]
>Subject: Re: drummer seeks musicians to play wiki
>Date: Fri, Dec 23, 2005, 5:08 AM
>

Hi Robert,

I was going to respond to your analysis of iPods with a very foolish comment about "the difference between tools and toys," but I was saved by visiting a filmmakers' board today, where a student was talking about his new way of learning films: since he has given up on finding useful data from Hollywood, he instead goes to school, plugs in his iPod, downloads hundreds of megs in independent free film, and watches and studies them at home, on that tiny screen, at his convenience. I do something similar at cafes with wireless, as a fan, but I'm not trying to run Premiere. He needs a desktop.

Myself, I need a CD writer and PC; I use them as tools. Free with these tools comes the ability to record, for myself, an unlimited amount of music. In many places, the ability to learn about new music from the radio or clubs is negligible, and I simply can't afford to pay industry prices for music on a regular basis. (And, yes, if Bob Dylan ever falls into abject poverty as a result of my actions, rest assured I'll try to help.)

That's not in argument with your points, of course. Neither the CD writer's value to me nor the iPod's value to that film student constitute a revolution. (The only statement you made that I would object to is your dissatisfaction with CD-Rs, as I am not aware of any sound recording technology, available to the public, that was particularly resilient to wear.) Of course technology is a mess. Technology will always be a mess, and there are always those who, as a result of fetishizing technology, will enjoy that mess; namely, they will enjoy their ability to acquire useless items that no one else yet has. And, because of this very large and strong market, we put up with many substandard products; it's likely the film student I mentioned would vastly prefer an iPod that would last as long as your speaker system (and I'm betting your speaker system is far more physically

attractive). And yes, that is infuriating. On the other hand, a few decades ago, these fetishistic personalities were buying bigger and less efficient internal combustion engines as a manner of competing with one another. I would prefer they screw up our .mp3 technology than our everything.

I think we might be using different meanings of the word "culture." To me, a culture and its technology is inextricable, and to refer to the "wisdom" of a culture is almost tautological: could we generate wisdom from /outside/ of our culture? And if not, are not our wisdom and our technology rooted together?

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

Robert Corbett wrote:

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On Dec 22, 2005, at 6:04 PM, Robert Corbett wrote:

I don't really see the sense in downloading music, except for the purposes of archiving.

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370. **Jesse Glass**
Yes, Happy Holidays from Ahadada
Sat 24 Dec 2005

Merry Christmas and a great and productive New Year!

[↑ Contents](#)

371. **Richard Jeffrey Newman**
Up at The Great American Pinup
Sat 24 Dec 2005

Latest musings on literature, life and politics: "Jerome W. Clinton's In The Dragon's Claws: The Story of Rostam & Esfandiyar from the Persian Book of Kings, translation, empire and the war in Iraq:"

<<http://greatamericanpinup.blogspot.com/>>

<http://greatamericanpinup.blogspot.com>

Rich Newman

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372. **Maria Damon**
Re: [spidertangle] to all
Sat 24 Dec 2005

yo spideys and pofolk: have happies jollies and blesseds, peaces and joys, gelt and goodies, holly and ivy, kwanzaas and ramadans, iries and merries, geese and latkes, dates and apricots, cornbread and rice pudding. xo, md

At 12:38 AM -0500 12/24/05, <[REDACTED]> wrote:

>SPIDERS + TANGLERS: HAPPY FESTIVUS CARLOS

>

>

>

>----- Yahoo! Groups Sponsor ----->

>Know an art & music fan? Make a donation in their honor this holiday season!

><http://us.click.yahoo.com/.6dcNC/.VHMAA/Zx0JAA/H3qrlB/TM>

>----->

>

373. **ALDON L NIELSEN**

Sat 24 Dec 2005

[illegible]

██████████

374. Pam Grossman

Sat 24 Dec 2005

458

me know about whatever's happening that you feel should not be missed (lit events sure, but i'll take band gigs too, gallery shows, film screenings, uncategorizable gatherings; whatever you think). thank you! best of the holidays and new year. pam

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375. **Editors, Tarpaulin Sky**

New Issue of Tarpaulin Sky - Happy Holidays!

Sat 24 Dec 2005

Dear Readers and Friends,

In time for whichever holiday(s) you may celebrate at this time of year, we would like to offer you a huge, free gift: Tarpaulin Sky V3n3-4
<http://www.tarpaulinsky.com>

Our 3rd Anniversary Issue includes poetry by Jesus Aguado (translated by Electa Arenal and Beatrix Gates) as well as an assortment of poetry, prose, and cross/trans-genre work Julie Carr, Jan Clausen, Josh Corey, Michael Costello, Barbara DeCesare, Joan Fiset, Sandy Florian, Ada Limón, Paul McCormick, Joyelle McSweeney, Amanda Nadelberg, Daniel Nester, Mark O'Neil, Francis Raven, Andrew Roberts, Brian Torrey Scott, Laura Sims, Jeff Tapia, Cody Walker, Joshua Marie Wilkinson, and Max Winter. Also in this issue: Tim Roberts reviews Beth Anderson's *_Overboard_*, Alexis M. Smith reviews Aimee Bender's *_Willful Creatures_*, and Amy Havel reviews Norman Lock's *_A History of the Imagination_*.

And if you're just looking to buy tarps, we have those as well. They make great backup shelters (though not as pretty as glass houses, they invite fewer stones).

Here's wishing everyone the best in 2006. And we thank you for three great years—

Christian Peet

Michael Boyko

Lizzie Harris

Eireene Nealand

Jonathan Livingston

Julianna Spallholz

Editors, Tarpaulin Sky



www.tarpaulinsky.com

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376. **mIEKAL aND**
Church of Anarchy flashback
Sat 24 Dec 2005

Here's a holiday treat for you all. My son Zon is here for the break & took time to scan some old Church of Anarchy fotos & uploaded them to his flickr account.

happy Other for 2006,

<http://flickr.com/photos/wakeest/sets/1649998/>

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377. **Joe Brennan**
Halliburton Demotes Rumsfeld!
Sun 25 Dec 2005

Click here: The Assassinated Press

Halliburton Demotes Rumsfeld: Secretary For State Terror Serves KBR's \$8.00 Dinners to Troops in Iraq: U.S. State Terror Aerial Bombing Runs Put Fear Of God In Iraqi Civilians This Holiday Season: "When You Hear The Looney Left Whine About Collateral Damage," Gen. Casey Told Reporters, "Just Remember The Immortal Words Of Our Favorite NASA NAZI, Werner von Braun, Who Said, 'I Aim For The Stars But Sometimes I Hit London.' Now There's An Imperialist Who Understood The Value Of Terror And The Big Lie." By ROBBIE BURONS

Saddam's Lawyers Say Ramsey Clark at Risk From Rumsfeld's Thugs: White House Press Secretary Scottie 'Tissue of Lies' McLellan Insists "White House Cannot Discuss An Ongoing Assassination.": By JAMED HALABUTT

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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378. **Steve Dalachinsky**
Fw: Single Mic Occupancy
Sun 25 Dec 2005

"Single Mic Occupancy"
A free open mic for poets
Monday, December 26th 8-9:45 pm
@ The Bowery Poetry Club, 308 Bowery
Admission is free so come spill your head out!

Yahoo! DSL - Something to write home about.
Just \$16.99/mo. or less.
dsl.yahoo.com

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379. **Mary Jo Malo**
open mic
Sun 25 Dec 2005

Steve,

Everyday is open mic in our home. No matter how modern or edgy my offerings, the youngsters outnumber me with their vast hip hop inventory. We banter and battle for supremacy, theirs being the most intense and obvious rhythm and rhyme, mine being an appeal to the subtle and milder forms. The most common phrase or euphemism brings to mind a song or poem. If they like my old school expressions, I can educate them with a little history. If not, well, they have almost full reign to be disrespectful of me, their elder. They listen; and a few of them write their own. Rebels with heart and a love for words. What more could a parent ask for?

Mary

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380. **amy king**
problem fixed...

Sun 25 Dec 2005

Sorry, this download wasn't quite right the other day -- but now, all is well with this interview (& tiny music sampler) at

<http://www.miporadio.com>

Happy, happy days of holly!

Yahoo! Shopping

Find Great Deals on Holiday Gifts at Yahoo! Shopping

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381. **Bill Berkson**
The Hasty Papers

Mon 26 Dec 2005

Alfred Leslie's superb 1960 one-shot magazine THE HASTY PAPERS is back in a 2005 hardcover actual-size reprint edition prefaced by all sorts of wonderful documentation of the original project -- facsimiles of cards, letters, notes from the likes of Marcel Duchamp, Samuel Beckett, Jean Cocteau, James Schuyler, Truman Capote, Terry Southern, Frank O'Hara, Leroi Jones, Lionel Trilling, Bertrand Russell, Marianne Moore, Boris Pasternak, Robert Lowell, Robert Creeley et alia. "PERHAPS NOW YOU WILL PAY ME THE MONEY YOU OWE ME," writes Duchamp, the caper to a work only the unappeasable Alfred could provoke. Actual contributors include Gregory Corso, John Ashbery, Kenneth Koch, William Carlos Williams, O'Hara, Donald Windham, Peter Orlovsky, Schuyler, Barbara Guest, Allen Ginsberg, Morton Feldman, Jean-Paul Sartre, Kerouac, Genet, Charles Olson, Fidel Castro, Alfred Jensen and Kenward Elmslie. If you weren't in on this at the beginning, now's the time.

Bill Berkson

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382. **ALDON L NIELSEN**
Re: The Hasty Papers

Mon 26 Dec 2005

who's published it -- where can it be found?

On Sun, 25 Dec 2005 22:31:08 +0000, Bill Berkson wrote:

| *Alfred Leslie's superb 1960 one-shot magazine THE HASTY PAPERS is back*
| *in a 2005 hardcover actual-size reprint edition prefaced by all sorts of*

[illegible]

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

383. Ron Silliman

Silliman's Blog - from Franz Wright to Thomas Merton

<http://ronsilliman.blogspot.com/>

Thomas Merton and Jonathan Greene: the nature of a correspondence

A Christmas message from Franz Wright

Seth Abramson:
questions on the sociology of poetry
and the sociology of poetry blogs

Reed Bye - Join the Planets
What is New York
about the New York school?

Semezdin Mehmedinovic
and Nine Alexandrias -
seeing America through Bosnian eyes

The actor John Spencer -
1946 - 2005

Paul Hoover
on the Chicago Renaissance
and the role of the local

Naomi Watts -
the real story
of the new King Kong

In praise of Audrey Rein Elwood

The Village Voice and its list
of the 25 best books of 2005 -
poets everywhere, but poetry
maybe not there at all

The New York Times
annual list of notable books
continues to be dominated
by the same few publishers

3-Iron by Ki-duk Kim,
a film in which the protagonists
almost never speak

<http://ronsilliman.blogspot.com/>

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384. **Kevin Hehir**

Yukon school group found on U.S. threat list

Mon 26 Dec 2005

<http://www.cbc.ca/north/story/protestthreat201205.html>

CBC News December 20, 2005

Yukon school group found on U.S. threat list

A group of Yukon high school students who attended a peace demonstration in Alaska last year have been labelled a threat by U.S. Homeland Security.

The students and their teachers from Vanier Catholic Secondary School in Whitehorse were singled out when they crossed the border on their way to Fort Greely to protest the proliferation of missiles.

A document leaked from the U.S. defense department shows the Whitehorse school group is among a list of more than 1,500 anti-war groups considered a risk to American security. They have been lumped in with other organizations such as the Florida Quakers and student unions from major American universities.

Teacher Mark Connell says he was surprised the Grade 11 and 12 students were included on the list.

"I think it just indicates the level of paranoia that's at work and that's a current concern," he said.

"I think if I was an American concerned with my security, if all of the resources were being put in to monitor a high school group coming from Whitehorse to learn about an issue and to voice my opinion, then I would be concerned about that as well."

Although the group was labelled a threat at the time of the protest, Connell said they have now been downgraded to what is called the "not credible" category of compromising U.S. security.

They have not been told they cannot travel to the United States again, he said.

Rad-Green mailing list



*To change your options or unsubscribe go to:
<http://lists.econ.utah.edu/mailman/listinfo/rad-green>*

--

----- Yahoo! Groups Sponsor -----~--> Give at-risk students
the materials they need to succeed at DonorsChoose.org!

<http://us.click.yahoo.com/SBefZD/LpQLAA/E2hLAA/xYTolB/TM>

-----~-->

Yahoo! Groups Links

<*> To visit your group on the web, go to:
<http://groups.yahoo.com/group/mobglobplan/>

<*> Your use of Yahoo! Groups is subject to:
<http://docs.yahoo.com/info/terms/>

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385. **Adam Fieled**

George Bowering, Peter Finch, Jeffrey Ethan Lee

Mon 26 Dec 2005

New on PFS Post (www.artrecess.blogspot.com):

- Pt. 2 of an interview with Canadian legend George Bowering
- three poems from Wales-based post-avantist Peter Finch

For those in the Philly area, Many Mountains Moving editor Jeffrey Ethan Lee will be reading at Robin's Books, 13th & Chestnut, at 7 pm.

Yahoo! for Good - Make a difference this year.

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386. **ALDON L NIELSEN**

Re: The Hasty Papers

Mon 26 Dec 2005

immediately after posting that message I checked out Amazon and there it was -- apparently has been there for some time -- I ordered my copy --

AND the many times delayed and withdrawn COMEPLATE MILES DAVIS LIVE AT THE CELLAR DOOR has also been released for real at last ! Get your HASTY PAPERS and your MILES and have a great week --

On Mon, 26 Dec 2005 02:07:39 +0000, ALDON L NIELSEN wrote:

who's published it -- where can it be found?

On Sun, 25 Dec 2005 22:31:08 +0000, Bill Berkson wrote:

Alfred Leslie's superb 1960 one-shot magazine THE HASTY PAPERS is back in a 2005 hardcover actual-size reprint edition prefaced by all sorts of wonderful documentation of the original project -- facsimiles of cards, letters, notes from the likes of Marcel Duchamp, Samuel Beckett, Jean Cocteau, James Schuyler, Truman Capote, Terry Southern, Frank O'Hara, Leroi Jones, Lionel Trilling, Bertrand Russell, Marianne Moore, Boris Pasternak,

[illegible]

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

██████████

[illegible]

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

██████████

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387. **Stephen Vincent**

Happy Holidays, too!

Mon 26 Dec 2005

Wishing each of you generously and well!

Enjoy!

By the way, if you are in the San Francisco Bay Area, I recommend - as a wonderful gift to yourself - a visit to the Yerba Buena Art Center (across from the Museum of Modern Art - which can also keep you going with big exhibits of Kike Smith and Chuck Close). The two installations at Yerba Buena - one by the English sculptor, Cornelia Parker, and the other by the Chinese artist, Wang Du, are quite - in my opinion - on the edge, spell binding and provocative on several levels: political, aesthetic and otherwise (that is, I been thinking about both of them for a long-time after being with the work. Yes, good idea to take the time).

If you are either close or at a distance, I continue to suggest a visit to Chris Sullivan's blogsite <http://8letters.blogspot.com/> - where Chris remains in the 'post-Katrina' world, giving close account to his life and responses amongst the local detritus. His sound piece, "Post Katrina This'n'That: Used Fridge For Sale" - where he does a take off on a salesman - curbside - selling reclaimed fridges is, well, hilarious. Chris has obviously found a deeply intriguing, "nether world", - journeying about New Orleans. Makes one realize that "alive" or "dead" New Orleans maintain its mystique, its unique situation as a theater and cultural hub, only now with a radically altered stage-set. I suspect more artists and writers, like Chris, are working the territory. One can only suspect war as Wal-mart's and mall-makers invade to claim the region with their 'virtual reality' reconstruction templates. Chris definitely puts the "reality" back into "virtual."

Stephen V

<http://stephenvincent.net/blog/>

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388. **Charles Bernstein**

Robert Creeley on EPC and PennSound

Mon 26 Dec 2005

I have updated the Creeley pages on the the EPC and PennSound. On the EPC, new today, is an essay by Arkadii Dragomoshchenko. On PennSound, we have made available a whole new set of Creeley recordings.

<http://epc.buffalo.edu/authors/creeley/>

<http://writing.upenn.edu/pennsound/x/Creeley.html>

Charles Bernstein

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389. **Ruth Lepson**

Re: Robert Creeley on EPC and PennSound

Mon 26 Dec 2005

thank you for doing this for Creeley and for the rest of us--an invaluable resource, as they say

On 12/26/05 3:24 PM, "Charles Bernstein" <[REDACTED]> wrote:

*I have updated the Creeley pages on the the EPC and PennSound. On the EPC, new today, is an essay by Arkadii Dragomoshchenko. On PennSound, we have made available a whole new set of Creeley recordings.
<http://epc.buffalo.edu/authors/creeley/>
<http://writing.upenn.edu/pennsound/x/Creeley.html>*

Charles Bernstein

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390. **George Bowering**

Re: Robert Creeley on EPC and PennSound

Mon 26 Dec 2005

Charles: are you going to add the reading from the 1963 Vancouver poetry bash?

I don't know who has the master. Maybe Wah?

I have it (and Olson's) on a cassette for my car, eh?

On 26-Dec-05, at 12:24 PM, Charles Bernstein wrote:

*I have updated the Creeley pages on the the EPC and PennSound. On the EPC, new today, is an essay by Arkadii Dragomoshchenko. On PennSound, we have made available a whole new set of Creeley recordings.
<http://epc.buffalo.edu/authors/creeley/>
<http://writing.upenn.edu/pennsound/x/Creeley.html>*

Charles Bernstein

Yrs, George B.

Almost as old as his jokes.

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391. **Joe Brennan**

9/11 Lies: Journalists Cover As Thousands More Die

Mon 26 Dec 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

9/11 Lies Invoked Once Again, But Journalists Cover As Thousands More Die:
"We're Too Self-Absorbed To Care About The Truth" The Fourth Estate Announces: "The fuckers pass the bar. The fuckees pass out at the bar."---Karl Rove's enlistment policy or "why I didn't serve." BY CRACKED GOURDION

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving
free reign to this hubbub of voices...."

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392. **aerialedge**

Reminder: Two MLA Multi-Poet Extravanzas Dec 29th @ DCAC

Mon 26 Dec 2005

Please join us during the MLA at The District of Columbia Arts Center for two readings: the Mom Poets followed by DC poets.

Thursday December 29th at 7 PM

The mom-poets discussion list presents:

Julie Carr
Lisa Fishman
Christine Hume
Kristin Prevallet

Elizabeth Robinson
Kathrine Varnes
Catherine Wagner
Rebecca Wolff

8 PM: DCPoetry.com presents

Leslie Bumstead
Jean Donnelly
Buck Downs
Cathy Eisenhower
Heather Fuller
Lorraine Graham
Dan Gutstein
David McAleavy
Chris Nealon
Mel Nichols
Tom Orange
Phyllis Rosenzweig
Jessica Smith
Rod Smith
Ward Tietz
Ryan Walker
Mark Wallace

This event immediately follows the Mom Poets discussion list event.

Yet another spectacular event curated by:

Tom Orange & Rod Smith

Also, currently showing in the DCAC gallery, Buck Downs' show "In Memory D Thompson" -- "A series of visual poems created by rubbing words from the names and related inscriptions found on headstones in historic Congressional Cemetery, Washington DC. Equal parts ghost story and concrete poem, each sequence teases out a mysterious syntax buried in the names of the dead."

The DC Arts Center is located at 2438 18th Street NW, just south of Columbia Road in the heart of the Adams Morgan neighborhood, a short cab ride or walk from MLA convention hotels.

Sponsored by DCPoetry <<http://www.dcpoetry.com>>

The DC Arts Center <<http://www.dcartscenter.org>>

Aerial/Edge <www.aerialedge.com>

HOPE TO SEE YOU THERE!

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393. **aerialedge**

Reminder: MLA Multi-Poet Extravaganza Dec 28th 9 PM @ The Four Seasons

Mon 26 Dec 2005

Please join us during the MLA in DC for a multi-poet extravaganza at the Four Seasons in Georgetown by poets from all over the US and Canada.

Wednesday December 28th

8:00 prereading reception at Bridge Street Books with wine & cheese & books by the readers. Two doors from the reading.

9:00 reading @ the Four Seasons, 2 doors from Bridge Street

Joel Bettridge
Louis Cabri
Joshua Clover
Michael Cross
Brent Cunningham
Richard Deming
Patrick Durgin
William R Howe
Nancy Kuhl
Nicole Markotic
Camille Martin
Laura Moriarty
AL Nielsen
Bob Perelman
Joan Retallack
Linda Russo
Jennifer Scappetone
Susan Schultz
Rodrigo Toscano
Shanxing Wang
Tyrone Williams

11:00

Post-reading reception at Bridge Street. More wine, more cheese, more books.

this spectacular event curated by:

Tom Orange
& Rod Smith

Bridge Street Books
2814 Pennsylvania Ave. N.W.


The Four Seasons Hotel
2800 Pennsylvania Avenue N.W.
Washington, DC

Located in Georgetown, 5 blocks from the Foggy Bottom Metro station (blue & orange lines). A short cab ride from MLA convention hotels.

DCPoetry <http://www.dcpoetry.com>

Also sponsored by Aerial Magazine/Edge Books <http://www.aerialedge.com>

See also events on Thurs 12/29 at DCAC in Adams Morgan.

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394. **Steve Dalachinsky**

Re: Happy Holidays, too!

Mon 26 Dec 2005

sad news

the great experimenter / guitarist/ musician/composer / improviser / human

DEREK BAILEY

has passed away on christmas eve

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395. **Steve Dalachinsky**

Re: open mic

Mon 26 Dec 2005

not much more i'd say m j

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396. **David A. Kirschenbaum**

*****Last Call: Advertise in Boog City 31*****

Tue 27 Dec 2005

please forward

Boog City issue 31 is going to press shortly and our indie discount ad rate is here to stay. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles, your band's new album, your label's new releases.

2,000 issues are distributed throughout Manhattan's East Village and Williamsburg, Brooklyn.

Email as soon as possible to reserve ad space--preferably by Fri. Dec. 30--and ads need to be in by Tues. Jan. 3.

(We're also cool with donations, real cool.)

Email [REDACTED]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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397. **Jim Andrews**
Katherine Hayles videos

Tue 27 Dec 2005

Here is a good talk by Katherine Hayles from 9/16/00: Romantic Bits: Embedded in Media: <http://english.asu.edu/ramgen/english/hayles.rm>

Among other things, she talks about the differences between reading/viewing William Blake in print and reading/viewing the Blake archive on the Web. More generally, she talks about the differences between print and screen and the process of moving between them. I'm not sure why, but these differences seem hard for many writers to recognize. I suppose it has to do with the power that print has on perception among those who are profoundly immersed in it. As McLuhan said, 'environments are invisible' when they are deeply familiar.

This lecture will be old stuff for many (of course it is somewhat old: 9/16/00), but even for those who recognize what she's talking about, there must surely be some admiration for her cogent, persuasive presentation.

By the way, if you do a yahoo video search for Katherine Hayles, you encounter several other videos, if you're interested. Here's another talk by her: http://www2.humlab.umu.se/events/humlabseminariet_ht2005_hayles.htm . This

one concerns her recent book *My Mother Was a Computer : Digital Subjects and Literary Texts*.

ja

<http://vispo.com>

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398. **Alex Jorgensen**

Robert Creeley

Tue 27 Dec 2005

The season coming to end, one's left to reflect on,
ponder, the whatnot of past year. "There are places
wherein only loss might exist," I said. Within big
hands, I'd sat for a long time, and now this poem
given him years ago seems, perhaps, worth sharing. So
far away from home, I hope so. My best to all, to
poems and poets, to kindness and compassion, to anger
that might lead us somewhere better and more focused.

AJ

For RC

Suffering is permanent, obscure and dark, and shares
the nature of infinity.-- William Wordsworth

It's because I
read your poems

-- can tell at which
turn you pause

wiping a cornered lip
and grinning

feigning humility,
as if light

which rests
by the stool

in the yard
might be held

too close
for this.

That a tally in the yard
and knees

feeling tired
should take.

I dreamt
with nervousness

saw
you cry.

Yahoo! DSL - Something to write home about.
Just \$16.99/mo. or less.
dsl.yahoo.com

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399. **PR Primeau**
Dirt #3 Call for Submissions

Tue 27 Dec 2005

Submissions are now open for Dirt #3. Chaps, e-books, and other publications are being accepted for the purpose of review. Also of interest to us this issue are pieces of short (short) fiction. Remember, Dirt focuses on minimalism, so work that is longer or of a different style is discouraged, though our minds are open. If you want to send items via snail mail, then contact me for my address. Send all other subs to [REDACTED]. _ (mailto:[REDACTED].)

For more information, visit the site: _http://dirt-zine.tripod.com/_ (http://dirt-zine.tripod.com/)

(Copy & distribute as desired.)

PR Primeau
Editor, Dirt

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400. **Lewis LaCook**
Love's volume: Xanx Pop report

Tue 27 Dec 2005

Love volute like pumpkin pie, thickening
voiciferously, as if going feral again--
Void can be touched, tasted, plump
with a plumbing of bundt light--
I wrap round nests around loud sentences--
I nestle with semblances and drowning--
Making water in the morning among thirsty

black cats, among flowering sludge--
It's rewarding--It's what you can do
in the meantime before it's fat

<http://www.lewislacook.org/xanaxpop/>

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! Photos

Ring in the New Year with Photo Calendars. Add photos, events, holidays,
whatever.

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401. **Eric Elshtain**
New Gnoetry0.2 Chapbook

Tue 27 Dec 2005

Beard of Bees is pleased to announce the publication of a
chapbook of computer-generated haiku by JoAnn Welch, the
youngest Beard of Bees author yet (11 years old).

Please also review our backlist which includes chapbooks by Rae Armantrout,
Jacques Roubaud and Camille Guthrie.

<http://www.beardofbees.com/welch.html>

Yours,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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402. **Robert Corbett**
Re: drummer seeks musicians to play wiki

Tue 27 Dec 2005

Jonathan,

Thanks. I find a lot here of interest and while I went off on the iPod--and
downloading music--in my culture=good, technology=bad rant, I would demur
from blaming it either for the possible starvation of Bob Dylan, or the general
idiotization of culture. The iPod and downloading music are good thing, for

they leverage what digital technology has been productive for, in cultural work: they extend the reach of the archive and the library. That is exactly what the student is doing in downloading films.

I think I understand "technology" differently than you do. To me, technology is Western culture's enthrallment with gadgets (and the expenditure of resources of bodies, time and money to them). You seem to be talking about "tekne" in the larger Greek sense, which is the ways of doing what gets done. In that sense, culture--ours or others' whole way of life, for which the best indicators (but only indicators) are the arts, sexual mores, and food--is inseparable from technology. But gadgetry is babbity, not much different than the usual hucksterism of amerikan culture. And the frigging personal computer industry, like or not, is the source of much of that hucksterism, which usually masks itself in the guise of innovation and entrepreneurship.

I think a generous skepticism--if such a stance is possible without contradiction--is what one should bring to the claims of things being new, but the adage that works the best for me remains, Old wine, new bottles. Even film harnesses, for the most part, the theatrical tradition that has been with us since the time of Shakespeare. It also harnesses the traditions of representational and non-representational art. Film is a lot more like opera, in its mingling of various movements, than it is something absolutely new under the sun. Nevertheless, film and broadcast media do represent tremendous shifts in the reach and understanding of culture (similar, though shallower, in effect to the popularization of printing). Digital culture, so far, does not effect such a change. When it does perhaps there will be something new under the sun.

That said, I have a blog and I am beginning to work with wiki. I am not immune from curiosity about these things.

Robert

Jonathan Penton <[REDACTED]> wrote: Hi Robert,

I was going to respond to your analysis of iPods with a very foolish comment about "the difference between tools and toys," but I was saved by visiting a filmmakers' board today, where a student was talking about his new way of learning films: since he has given up on finding useful data from Hollywood, he instead goes to school, plugs in his iPod, downloads hundreds of megs in independent free film, and watches and studies them at home, on that tiny screen, at his convenience. I do something similar at cafes with wireless, as a fan, but I'm not trying to run Premiere. He needs a desktop.

Myself, I need a CD writer and PC; I use them as tools. Free with these tools comes the ability to record, for myself, an unlimited amount of music. In many places, the ability to learn about new music from the radio or clubs is

negligible, and I simply can't afford to pay industry prices for music on a regular basis. (And, yes, if Bob Dylan ever falls into abject poverty as a result of my actions, rest assured I'll try to help.)

That's not in argument with your points, of course. Neither the CD writer's value to me nor the iPod's value to that film student constitute a revolution. (The only statement you made that I would object to is your dissatisfaction with CD-Rs, as I am not aware of any sound recording technology, available to the public, that was particularly resilient to wear.) Of course technology is a mess. Technology will always be a mess, and there are always those who, as a result of fetishizing technology, will enjoy that mess; namely, they will enjoy their ability to acquire useless items that no one else yet has. And, because of this very large and strong market, we put up with many substandard products; it's likely the film student I mentioned would vastly prefer an iPod that would last as long as your speaker system (and I'm betting your speaker system is far more physically attractive). And yes, that is infuriating. On the other hand, a few decades ago, these fetishistic personalities were buying bigger and less efficient internal combustion engines as a manner of competing with one another. I would prefer they screw up our .mp3 technology than our everything.

I think we might be using different meanings of the word "culture." To me, a culture and its technology is inextricable, and to refer to the "wisdom" of a culture is almost tautological: could we generate wisdom from /outside/ of our culture? And if not, are not our wisdom and our technology rooted together?

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

I will discuss perfidy with scholars
as if spurning kisses, I will sip
the marble marrow of empire. I want sugar
but I shall never wear shame and if you
call that sophistry then what is Love?

- Lisa Robertson

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403. **Ron Silliman**

Derek Bailey

Tue 27 Dec 2005

The great jazz guitarist, Derek Bailey, died on Christmas day. He was 75 years old.

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404. **Harry Nudel**

Poet's Story...

Wed 28 Dec 2005

".....let me tell you a Poet's Story....i was workin' at the M&M factory...9 to 5...& goin' to Visual Arts...6 to 1...the trick was never to sit down... 'cause if i did...i'd fall asleep...i was livin' nearby...a little apartment...& cause the models knew i had a place...i was schtummping a couple of 'em...they needed a place to rest 'tween sittins...one of the adminstrator guys complained..but i told 'em..isn't that what all the great artists did..anyway..one of the models really took a likin' to me..& she invited me out... she knew the wife of Stanley Kunitz...right off Bank St in the Village..apmt full of abstract art...& there was this other poet there..coke..Koch?...they started talkin' about this new book "ON THE ROAD"...& none of 'em had ever read it...so i piped in that i read it..& told 'em all about it...my model gal..on the way home sd "you're the greatest"..but i had just lent it out from the local Drug Store in Jersee...5 cents a day...& boy did i read fast"...E.M.....mem...drn...

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405. **Maria Damon**

Re: Poet's Story...

Wed 28 Dec 2005

i never saw that variation before: schtummping. i only know shtupping...

At 2:04 AM -0500 12/28/05, Harry Nudel wrote:

>".....let me tell you a Poet's Story....i was workin' at the M&M
>factory...9 to 5...& goin' to Visual Arts...6 to 1...the trick was
>never to sit down... 'cause if i did...i'd fall asleep...i was livin'
>nearby...a little apartment...& cause the models knew i had a
>place...i was schtummping a couple of 'em...they needed a place to
>rest 'tween sittins...one of the adminstrator guys complained..but i
>told 'em..isn't that what all the great artists did..anyway..one of
>the models really took a likin' to me..& she invited me out... she
>knew the wife of Stanley Kunitz...right off Bank St in the

>Village..aptnent full of abstract art...& there was this other poet
>there..coke..Koch?...they started talkin' about this new book "ON
>THE ROAD'...& none of 'em had ever read it...so i piped in that i
>read it..& told 'em all about it...my model gal..on the way home sd
>"you're the greatest'..but i had just lent it out from the local
>Drug Store in Jersee...5 cents a day...& boy did i read
>fast"...E.M.....mem...drn...

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406. **Alex Jorgensen**

Re: Poet's Story...

Wed 28 Dec 2005

Makes me think of time working as first mate on Lake Michigan. I was living out'f my car, 5 bucks an hour, screwing women for a place to sleep and a shower, some who loved men but who'd fuck women out'f sheer loneliness, there was this 60-something bull who'd mutter about her computer and first husband, and so were therefore out'f practice, how we all seem to need the same damn thing, some who loved women and wanted to exert agency over something so small, and trying to complete university, not much of cassanova, and mom'd decided I'd, once again, let'er down. A real life, very real, the cord of a poet, as opposed to the cork.

AJ

--- Maria Damon <[REDACTED]> wrote:

i never saw that variation before: schtummping. i only know shtupping...

At 2:04 AM -0500 12/28/05, Harry Nudel wrote:

".....let me tell you a Poet's Story....i was workin' at the M&M factory...9 to 5...& goin' to Visual Arts...6 to 1...the trick was never to sit down...'cause if i did...i'd fall asleep...i was livin' nearby...a little apartment...& cause the models knew i had a place...i was schtummping a couple of 'em...they needed a place to rest 'tween sittins...one of the adminstrator guys complained..but i

told 'em..isn't that what all the great artists
did..anyway..one of
the models really took a likin' to me..& she
invited me out... she
knew the wife of Stanley Kunitz...right off Bank St
in the
Village..apartment full of abstract art...& there was
this other poet
there..coke..Koch?....they started talkin' about
this new book "ON
THE ROAD"...& none of 'em had ever read it...so i
piped in that i
read it..& told 'em all about it...my model gal..on
the way home sd
"you're the greatest"..but i had just lent it out
from the local
Drug Store in Jersee...5 cents a day...& boy did i
read
fast"...E.M.....mem...drn...

Yahoo! for Good - Make a difference this year.
<http://brand.yahoo.com/cybergivingweek2005/>

[↑ Contents](#)

407. **Halvard Johnson**

Re: Poet's Story...

Wed 28 Dec 2005

It's the little extras that count, as a friend of mine used to say.

On Dec 28, 2005, at 9:07 AM, Maria Damon wrote:

*i never saw that variation before: schtummping. i only know
shtupping...*

At 2:04 AM -0500 12/28/05, Harry Nudel wrote:

*".....let me tell you a Poet's Story....i was workin' at the M&M
factory...9 to 5...& goin' to Visual Arts...6 to 1...the trick was
never to sit down...'cause if i did...i'd fall asleep...i was
livin' nearby...a little apartment...& cause the models knew i had
a place...i was schtummping a couple of 'em...they needed a place
to rest 'tween sittins...one of the adminstrator guys
complained..but i told 'em..isn't that what all the great artists
did..anyway..one of the models really took a likin' to me..& she
invited me out... she knew the wife of Stanley Kunitz...right off
Bank St in the Village..apartment full of abstract art...& there was*

*this other poet there..coke..Koch?....they started talkin' about
this new book "ON THE ROAD"...& none of 'em had ever read it...so
i piped in that i read it..& told 'em all about it...my model
gal..on the way home sd "you're the greatest"..but i had just lent
it out from the local Drug Store in Jersee...5 cents a day...&
boy did i read fast"...E.M.....mem...drn...*

Hal "Time is what keeps us waiting."

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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408. **Ron Silliman**

International Dada Month ... in Kansas (+ Roy Fisher)

Wed 28 Dec 2005

What's not the matter with Kansas? The answer continues to be Lawrence.

<http://tinyurl.com/czqbw>

and

<http://tinyurl.com/cpw2s>

and, a review of Roy Fisher's Collected

<http://tinyurl.com/csrbl>

Using tinyURL so that you don't have to paste together long codes into your address boxes.

Ron

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409. **Deb King**

rent party for mark(s)

Wed 28 Dec 2005

For six years, mark(s) [<http://www.markszine.com>] has consistently endeavored to create a dialogue between Detroit-based writers/artists and the world. At this juncture, mark(s) brings 15,000 virtual visitors to Detroit each issue. We plan to build upon this success, and continue to take mark(s) to an ever-expanding audience. We need your help to accomplish these goals.

Time and success have created new needs for mark(s) and the next year is important for its continued success. Hardware costs, the rising costs of additional server space requirements and heightened bandwidth usage are a month to month concern. Plans for the coming year include a large promotional campaign and the addition of an adserver to help meet mark(s)' financial obligations.

Our goal is to raise \$10,000 dollars, which will greatly assist in the implementation of these essential development plans. We believe our mission of sustaining a dialogue with global cultural communities is an important one for Detroit's varied cultural communities. We hope you share that view and will help meet our goal.

You're invited to show your support and join us in the Cass Cafe loft on January 14, 2006, between 7 and 9 p.m., for a "rent party" to help mark(s) meet immediate needs. There'll be an open bar, music by Big Shorty and good company!

Busy on the 14th? Out of town but would still like to offer support? You can still support mark(s) in its mission of free access to the arts. Please make an online donation of 1 to 50 dollars(US) using the postMedia PayPal account at <http://www.markszine.com/rentparty.html>.

With grateful appreciation for your support,
Lynn Crawford
James E. Hart III
Deb King
Ted Pearson

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around
<http://mail.yahoo.com>

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410. **Stephen Baraban**

Re: Poet's Story...

Wed 28 Dec 2005

were you *proofreading+ the m&m's?...which is what comedian Jimmie Walker said was the fate of a philosophy student he knew.

--- Harry Nudel <[REDACTED]> wrote:

| ".....let me tell you a Poet's Story....i was
| workin' at the M&M factory...9 to 5

Yahoo! for Good - Make a difference this year.
<http://brand.yahoo.com/cybergivingweek2005/>

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411. **derekrogeron**

Poetry sought for Indiana Airport

Wed 28 Dec 2005

The Indianapolis Airport Authority and the Writers' Center of Indiana are seeking Indiana poets to submit poems to be considered for inclusion in artwork at the new Indianapolis Airport.

Poets must be residents or have a significant connection to Indiana, which must be explained in a 50 to 100 word biography accompanying the poetry submission.

The winning authors will receive payment for their submission and help determine the visual form of the text in the final artwork. The artwork and text will be seen by approximately 8 million passengers annually.

Submissions may be of any length and must not have been previously published.

Desirable themes may include, but are not limited to, travel (especially air travel), aviation and aviation history, flying or being aloft, journeying, transition, visiting and returning home. Also desirable are writings expressing the character of Indiana, its land, people, culture, history and experiences.

The winning poetry will be included in artwork created by Martin Donlin, a native of Great Britain, who has been commissioned to design 5,000 square feet of art glass for curtain walls in the airport's new passenger terminal, now under construction. (Preliminary designs for the glass may be viewed at www.newindairport.com/art_at_finalists.shtm and previous Donlin artwork may be viewed at www.martindonlin.com).

Poetry submissions may be made electronically to
mailto: [REDACTED] no later than 5 pm Jan 31.

To receive full submission guidelines, including alternative methods of submission, e-mail mailto: [REDACTED] or contact the Writer's Center of Indiana at [REDACTED].

The new Indianapolis Airport will feature a new terminal building located between the two existing main runways along with new highway access, new and improved parking and support facilities and improved utilities and airside operations. The airport is scheduled to open in late 2008.

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412. **Dan Waber**
altered books project

Wed 28 Dec 2005

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by: Meghan Scott, John M. Bennett, Mike Magazinnik, Nico Vassilakis, Kevin Thurston, Holly Crawford, Sheila E. Murphy, Michelle Taransky, Adeena Karasick, and Tim Martin.

This marks the 12th month of the project. In that time over 320 pages have been altered and posted. And we're just getting started!

Enjoy,
Dan

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413. **Harry Nudel**
schtummph

Wed 28 Dec 2005

since this has become a linguistic..my sources say..SCHTUMMPH...is
SCHTUPPH....with a little UMPH...DRN...

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414. **Maria Damon**
Re: schtummph

Wed 28 Dec 2005

highly enlightening, not to mention entertaining; thanks harry for sharing w/ us
the niceties of shtupperei

At 6:46 PM -0500 12/28/05, Harry Nudel wrote:

> since this has become a linguistic..my sources say..SCHTUMMPH...is
>SCHTUPPH....with a little UMPH...DRN...

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415. **David Baratier**

Pavement Saw Press chapbook contest

Thu 29 Dec 2005

The deadline for the Pavement Saw Press chapbook contest, which is open to all, is this Friday--have it postmarked by then. Guidelines are at <http://www.pavementsaw.org/contests.htm>

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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416. **Nico Vassilakis**

Subtext Seattle - Lucy Corin & Jeanne Heuving

Thu 29 Dec 2005

Subtext continues its monthly series of experimental writing with readings by Lucy Corin and Jeanne Heuving at Richard Hugo House on Wednesday, January 4, 2006. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. The January and February Subtext readings are being guest curated by Diana George, very recent recipient of a NEA literature fellowship.

Lucy Corin is a fiction writer with particular interest in innovative narrative. Her stories have appeared in Ploughshares, Conjunctions, Fiction International, Southern Review and in anthologies such as Algonquin's New Stories from the South: The Year's Best (1997 and 2003), The Iowa Anthology of Innovative Narrative, and Serpent's Tail's Strictly Casual: Women on Love. Her novel, Everyday Psychokillers: A History for Girls was published by FC2 in 2004. She teaches at UC Davis.

Jeanne Heuving just won a Book of the Year Award from Small Press Traffic in San Francisco for her cross genre book Incapacity. Her recent poetry has been published in First Intensity, Bird Dog, Titanic Operas, Volt, Subtext Annual, and is forthcoming in 'A Right Good Salvo of Barks': Critics and Poets on Marianne Moore. She has published criticism on multiple avant-garde and innovative writers, including the book Omissions Are Not Accidents. She is currently finishing up a new critical book, The Transmutation of Love in Twentieth Century Poetry. She is on the editorial advisory board of HOW2 and a member of the

Subtext Collective. She is on the faculty at the University of Washington, Bothell and Seattle.

The future Subtext 2006 schedule is:

2/1/2006 Brian Evenson, Stacey Levine & Tony Burgess (Ontario - via video)

3/1/2006 Jonathan Brannen (St Paul, MN) and Adriana Grant

4/5/2006 Mark Tardi (Chicago) and Sarah Mangold

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417. **Steve Dalachinsky**

Re: Poet's Story...

Thu 29 Dec 2005

yeh he probably meant schtuppín

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418. **alexander saliby**

Re: Poet's Story...

Thu 29 Dec 2005

Ich schtuppt

Du schtuppst

Er schtuppst

Wie schtuppt

Sie schtuppst

Sie schtummppten

Harry, is it a conjugative issue?

alex

P.S. is this...Brooklyn or what?

----- Original Message -----

From: Steve Dalachinsky<mailto:[REDACTED]>

To: [REDACTED]<mailto:[REDACTED]>

Sent: Wednesday, December 28, 2005 9:52 PM

Subject: Re: Poet's Story...

yeh he probably meant schtuppín

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419. **Linda Sue Grimes**

List active?

Thu 29 Dec 2005

Is this list, POETICS, active? I have received no messages yet, after subscribing several days ago.

Thanks,
Linda Sue Grimes

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420. **Poetry Project**

Events at the Poetry Project 1/1/06 - 1/6/06

Thu 29 Dec 2005

Dear Loves of Our Lives,

Happy end-of-this-year and holidays all around. Won't you please join us this Sunday for the 32nd Annual New Year's Day Poetry Marathon?

Love,

The Poetry Project

Sunday, January 1, 3:00pm 1:00am

32nd Annual New Year's Day Marathon Reading

\$17 General Admission / \$12 Seniors & Students with Valid I.D. / \$10 Poetry Project Members

Food and Books for sale all day in the Parish Hall!

Spend the first day of the year with a terrific assortment of poetry, performance, dance, music and multimedia, with over 130 performers and readers including:

Bob Holman, Shanna Compton, Jose Angel Figueroa, Elinor Nauen, Ethan Fugate, Yuko Otomo, Michael Lydon, Susan Maurer, Nicholas Powers, Gina Myers, Don Yorty, Lauren Russell, Courtney Frederick, Denize Lauture, Bob Rosenthal

Merry Fortune, Steve Cannon, Marc Ribot, Rosa Alcala, Tan Lin, Susan Landers, Foamola, Joanna Sondheim, Hassen, Bruce Weber, Prageeta Sharma, Bethany Spiers, Paul Catafago, Aaron Kiely, Marianne Shaneen

Philip Glass, David Mills, Brenda Iijima, Huang Xiang, Patricia Spears Jones, Too Much Light Makes the Baby Blind, Kazim Ali, Kimberly Lyons, Steve Dalachinsky, Paolo Javier, Lourdes Vazquez, Joel Lewis, Donna Brook, Bob Her-
shon, Ted Greenwald

Filip Marinovic, Latasha Diggs, Ammiel Alcalay, Lo Galluccio, Dorothy August Friedman, Rebecca Moore, Shanxing Wang, Chris Rael, Bill Kushner, Cheryl B., Jim Neu, Charles Bernstein, Anne Tardos, Tyehimba Jess

Adeena Karasick, King Missile, Christopher Stackhouse, Maggie Dubris, Lenny Kaye, Avra Koufmann, John Giorno, Ange Mlinko, Murat Nemet-Nejat, Penny Arcade, Dana Bryant, Ed Friedman, Yoshiko Chuma, Steve Earle

Willie Perdomo, Elliott Sharp, Kimiko Hahn, Todd Colby, Taylor Mead, Brenda Coultas, Edwin Torres, Edmund Berrigan, Anne Waldman, Tuli Kupferberg, Eileen Myles, Eric Bogosian, Patti Smith

Rodrigo Toscano, Jackie Sheeler, Janet Hamill, Keith Roach, Hal Sirowitz, Elizabeth Castagna, Judith Malina & Hanon Reznikov, Tracie Morris, Mercedes Roffe, Brendan Lorber, Wanda Phipps, Stephanie Gray, Sharon Mesmer, Drew Gardner

Douglas Dunn, Jo Ann Wasserman, Gillian McCain, Steven Hall & Arthur's Landing, Tonya Foster, Tom Savage, Jenny Smith, Jennifer Bartlett, Joe Elliott, Vicki Hudspeth, Mitch Highfill, David Vogen, Tracey McTague, Paul LaFarge

David Henderson, Marcella Durand, Alan Gilbert, Monica de la Torre, Joshua Beckman, Jen Benka, Nathaniel Siegel, Katie Degentesh, Douglas Rothschild, Charles Babinski, Karen Weiser, MacGregor Card, Brad Will

Greg Fuchs, Brian Kim Stefans, Erica Kaufman, Dana Maisel, CA Conrad, Jessica Rogers, Frank Sherlock, Jim Behrle, Corrine Fitzpatrick, Stacy Szymaszek, Anselm Berrigan

Monday, January 2, 8:00PM

Open Reading

Sign up at 7:45.

Wednesday, January 4, 8:00PM

Kazim Ali & Paolo Javier

Kazim Ali's first book of poetry *The Far Mosque* was published by Alice James Books in October 2005. He is also the author of a novel *Quinn's Passage*, and the publisher of *Nightboat Books*. Paolo Javier's latest book, *60 lv bo(e)mbs*, was just published by O Books. He is also the author of the time at the end of this writing (*Ahadada*), and lives in New York.

Friday, January 6, 10:30PM

Rage of Aquarius

Gather and celebrate the birthday day of Desiree Burch, comedian and NY neo-futurist of *Too Much Light Makes the Baby Go Blind*. She'll bring Aquarian

rebellion with other poets, playwrights and provocateurs Clay McLeod Chapman, Kyle Jarrow, Christine Hamm and Red Metal Mailbox.

Winter Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

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421. **alexander saliby**

Re: List active?

Thu 29 Dec 2005

Linda,

Holiday schedules?

Or, perhaps the drunken poets are preparing for the New Year by swearing off all writing till the ball drops.

Alex

----- Original Message -----

From: Linda Sue Grimes<mailto:>

To: <mailto:>

Sent: Thursday, December 29, 2005 2:38 PM

Subject: List active?

Is this list, POETICS, active? I have received no messages yet, after subscribing several days ago.

Thanks,

Linda Sue Grimes

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422. **Simon DeDeo**

rhubarb is susan

Thu 29 Dec 2005

Hello all --

No new updates this week (scrambling to finish the dissertation), but there will be reviews coming early in the New Year.

A reminder that the fundraiser for the Friends Committee on National Legislation is still running; 15% of purchases you make from Powells Books before January 1st by following this link:

<http://www.powells.com/?&PID=29813>

will be donated to the peacemaking group. See here:

<http://rhubarbissusan.blogspot.com/2005/11/blog-within-blog-fundraiser.html>
for more info.

Thanks, and happy holidays,

Simon

--

Feynman i ptitza -- bol'shie druz'ia

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423. **Joe Brennan**

Then you need Klepto-Clean!

Thu 29 Dec 2005

Click here: The Assassinated Press

<http://www.theassassinatedpress.com/>

Then you need Klepto-Clean!

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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424. **Stephen Vincent**

Re Bush & Secrecy - Please Sign This Petition

Fri 30 Dec 2005

Dear Friend,

I just signed this petition to send a message to the GOP Congress in Washington demanding hearings in the House of Representatives on President Bush's domestic spying on American citizens.

With your help, we can turn up the volume of our demand for accountability in Washington. Please join me by signing this petition:

<http://www.votelouise.com/page/petition/SpyHearings/kclg>

Thanks!

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425. **David A. Kirschenbaum**

Boog City presents Antennae and Kenning, and Jeff Snyder and Jeremy Woodruff

Fri 30 Dec 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Antennae (Chicago/Berlin)

and

Kenning Editions (Ypsilanti, Mich.)

Thurs. Jan. 5, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by

Antennae editor Jesse Seldess

Featuring readings from

Mark Booth

Laura Elrick

Andrew Levy

Jesse Seldess

Rodrigo Toscano

Hannah Weiner's Open House, a selection of mostly unpublished works from the Weiner archive, forthcoming from Kenning Editions

With music by

Jeff Snyder

Jeremy Woodruff

There will be wine, cheese, and fruit, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

Mark Booth is a visual artist, sound artist, and writer based in Chicago. His work has been seen, read, and heard in Performance Research, ACM, Jubilat, antennae, Whitewalls, infrathin, In The Eye of the Ear Sound Festival, The Outer Ear Sound Festival, the Immeasurable Distance Series, Performing Arts Chicago, Discrete Series, and Künstlerhaus Mousonturm (with Tim Etchells and Matthew Goulsh as the Institute of Failure). A recent solo exhibition of paintings, drawings, and audio works, Panda Bear Insemination Team Picnic and Other Thought Formations, appeared at the Bodybuilder and Sportsman Gallery, Chicago in June 2005.

Laura Elrick's book *Fantasies in Permeable Structures* is forthcoming from Factory School in 2005 as part of the Heretical Texts series. She is also the author of *sKincerity* (Krupskaya, 2003) and is one of the featured writers on *Women In the Avant Garde*, an audio CD produced by Narrow House Recordings in 2004. She lives in Brooklyn, New York.

Andrew Levy is the author of several books of poetry, including *Ashoka* (Zasterle Books), *Paper Head Last Lyrics* (Roof Books), *Curve* (O Books) and *Curve 2* (Potes & Poets Press), and *Democracy Assemblages* (Innerer Klang). He is editor, with Roberto Harrison, of the arts and poetry journal *Crayon*.

Jesse Seldess recently relocated from Chicago to Berlin. While in Chicago, he co-curated the Discrete Reading and Performance Series with Kerri Sonnenberg. From Berlin, he continues to edit *Antennae*, a journal of experimental writing, music, and performance. Chapbooks of his poems have been published by Answer Tag Home Press, Bronze Skull Press, and the Chicago Poetry

Project. His first full-length book of poems, *Who Opens*, is forthcoming from Kenning Editions.

Jeff Snyder (b.1978) is a composer, electronics performer, and sound artist working in New York City. His works, which characteristically employ combinations of acoustic, electric, and electronic instruments, have been performed by a variety of ensembles. In addition to his concert works, he has frequently collaborated with artists from other mediums, including choreographers, visual artists, and video artists. Jeff received his undergraduate degree from the University of Wisconsin-Madison, where he studied with Stephen Dembski and Joel Naumann. As a current doctoral candidate at Columbia University, Jeff continues his compositional studies under the direction of Fred Lerdahl and Joseph Dubiel. Recently, he has joined the Wet Ink composers' collective, presenting concerts of new music in the New York area. When not composing concert music or designing sound installations, Jeff can be seen performing as one-half of the Disembodied Head of Peter Ladefoged and one-third of the experimental electronic trio Jesus Crisco. In addition to his own electronic works, Jeff enjoys remixing other artists and has produced remixes for artists ranging from Public Enemy (working with collaborator Ryan Smith) to TV Pow.

Rodrigo Toscano was a 2005 Fellow in Poetry from the New York Foundation for the Arts. He is the author of *To Leveling Swerve* (Krupskaya Books, 2004), *Platform* (Atelos, 2003), *The Disparities* (Green Integer, 2002) and *Partisans* (O Books, 1999). Originally from California, Toscano has been living in NYC for the last seven years.

Hannah Weiner (1928-1997) was an influential poet and performance artist of the generation of the New American Poetry. Best known for her *Clairvoyant Journal* project, recently published in full by the UCSD Archive for New Poetry (<http://orpheus.ucsd.edu/speccoll/m504/index.html>), Weiner's unique "clair-style" writing helped make her a crucial bridge between New York School and L=A=N=G=U=A=G=E poetry, as well as demonstrating the lasting influence of the 1960s NYC avant-garde upon contemporary American poetics generally. Interest in her work has only grown in recent years, with unpublished works such as *PAGE* and *Country Girl* appearing in print, as well as reiterations of the tri-vocal performance methods instigated by the widely circulated audio recordings of her *Clairvoyant Journal* texts. Hannah Weiner's *Open House*, a selection of mostly unpublished works from the Weiner Archive, is forthcoming from Kenning Editions. The book serves to demonstrate the wider range of Weiner's achievement over decades of creative engagement with several forms of poetry and performance.

Jeremy Woodruff (1973, Brooklyn, NY) grew up and was educated in Boston before he traveled to London to study with Michael Finnissy at the Royal Academy

of Music. He then undertook a study of South Indian music and completed a diploma in Non-Western music at the Conservatorium von Amsterdam. He now lives in Berlin with his wife and son. His most recent commissions were by the Kammerensemble Neue Musik Berlin and by Ensemblerlino Vocale and Martin Krouse, percussionist.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

www.durationpress.com/kenning

Series notes:

--the February Burning Deck Press reading is being moved to double up a month later in the season. There will be no February event.

--the series will resume in March and shift to the second Tuesday of each month

--Next reading: Tues. March 14, Skanky Possum (Austin, Texas)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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426. **Jill Stengel**

mem

Fri 30 Dec 2005

now available:

mem 3

featuring new writing by reb livingston, chris murray, hoa nguyen, danielle pa-funda, laurel snyder, kathrine varnes

\$6, includes postage

orders to jill stengel, a+bend press, po box 72298, davis ca 95617

[_www.durationpress.com/abend_](http://www.durationpress.com/abend_) (<http://www.durationpress.com/abend>)

(please post/forward this announcement elsewhere if you wish)

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427. **Aaron Belz**

1/5/06 -- Five Aarons: Kunin, Tieger, Kiely, Belz, McCollough

Fri 30 Dec 2005

.

On January 5, 2006, at the Schlafly Tap Room in St. Louis, five Aarons will read together at last: Kunin, Tieger, Kiely, Belz, and McCollough. The time is eight PM, and the cost is free. Please join us for this historic event.

Grab a poster (only 7k! print it on legal sized paper)--

http://belz.net/readings/five_aarons.pdf

More info--

<http://belz.net/readings/>

.

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428. **Matt Henriksen**

Re: 1/5/06 -- Five Aarons: Kunin, Tieger, Kiely, Belz, McCollough

Fri 30 Dec 2005

Phenomenal line up.

--- Aaron Belz <[REDACTED]> wrote:

.

On January 5, 2006, at the Schlafly Tap Room in St. Louis, five Aarons will read together at last: Kunin, Tieger, Kiely, Belz, and McCollough. The time is eight PM, and the cost is free. Please join us for this historic event.

Grab a poster (only 7k! print it on legal sized paper)--

http://belz.net/readings/five_aarons.pdf

More info--

<http://belz.net/readings/>

Yahoo! DSL - Something to write home about.
Just \$16.99/mo. or less.
dsl.yahoo.com

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429. **Stephen Vincent**

New on the blog

Fri 30 Dec 2005

<http://stephenvincent.net/blog/>

All over the map, some with Pix, some text only.

Three Spectacles in Mexico: Political, Tourist, & Religious

Images without Captions / Images behind Veils (Oaxaca)

Rain Lacquered Tennis Court

Rezist

Winter Solstice

Etc.

As always, privately or otherwise, comments appreciated!

Happy New Year all,

Stephen V

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430. **D. Ross Priddle**

glassteat

Fri 30 Dec 2005

well gang,

what do you think of this new blog:

<http://glassteat.blogspot.com>

?

back into the fold?

oh, and if dbc is still out there, i need your new snail addy

--

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431. **Dan Waber**

Re: glassteat

Fri 30 Dec 2005

I, for one, have been reading it for quite a while now. And I say, it's every bit as good as the texts in HAT, only now even more legible!

Dan

"D. Ross Priddle" <[REDACTED]> wrote:

> well gang,

>

> what do you think of this new blog:

>

> <http://glassteat.blogspot.com>

>

> ?

>

> back into the fold?

>

> oh, and if dbc is still out there, i need your new snail addy

>

> --

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432. **kari edwards**

Happy New Year Book announcement.... NEW - obedience - kari edwards - Factory School Press - .

Sat 31 Dec 2005

Please forward !!!

I would like to welcome to the New Year to you by announcing the publication of my new book, "obedience" from Factory School Press.. You can either order it directly from the publisher (Factory School - see below) for \$10.00 or SPD (also below) for \$12.00..

I do hope you enjoy... and for all those that helped and who bought the book thank you..

kari

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12 / \$10 direct order

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.factoryschool.org/pubs/heretical/index.html>

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

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transSubmutation

<http://transdada3.blogspot.com/>

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433. **Brenda Coultas**

Study Abroad on the Bowery

Sat 31 Dec 2005

Hi All,

I'm teaching a class on at the Bowery Poetry Club (details below).

Thank you and Happy New Year.

Brenda Coultas

Bowery Arts & Science, Ltd.

announce

Study Abroad on the Bowery!

A Certificate Program in Applied Poetics at the Bowery Poetry Club

Spring 2006 Session: February 6-April 3, 2006

Beginning February 6, Study Abroad on the Bowery (SAB) will launch into its fourth semester with ten- and fourteen-week programs. The semester will include writing, performance, activism, and direct study with some of the most exciting and relevant writers working today.

The Bowery Poetry Club is the hub—situated in a neighborhood with a rich, culturally diverse poetic history. Students will take advantage of a rigorous curriculum in Applied Poetics with distinct component courses:

1) Writing Lab: Brenda Coultas leads this participatory workshop forum concentrating on manuscript development, performance voice, and literary response techniques. Class size limited - personal attention essential.

2) Performance Lab: Twice during the semester, Edwin Torres will lead a performance intensive giving feedback on how your work is heard, felt, received. There will be two student readings during the semester.

4) Poetics Lab: Four times during the semester, Kristin Prevallet will facilitate in-depth discussions around the work of the visiting writers and the larger field of poetics. A free Sourcebook will be provided for this workshop.

5) Visiting Writers Series: hosted by Bob Holman. Students will participate in weekly discussions with a wide range of writers concentrating on New Forms and Poetry Is News!. These events are open to the public; SAB students only are invited to have dinner with the writers.

February 6, Anne Waldman

February 13, Paul Auster

February 20, Shelley Jackson

February 27, Joan Retallack

March 13, Hoa Nguyen

March 20, David Meltzer

March 26, Jessica Hagedorn

April 3 Renee Gladman

And there's more! Visit our website: www.boweryartsandscience.org for more information. Scholarships available.

www.boweryartsandscience.org

██████████

██████████

Email HYPERLINK "mailto:██████████" ██████████ to get

in touch with us. Please include snail mail address so we can mail a brochure.

Study Abroad on the Bowery core faculty are: Artistic Director, Bob Holman (poet, performer, founder & proprietor of the Bowery Poetry Club, Visiting Professor of Writing, Columbia University School of the Arts). Co-director: Anne Waldman (poet, performer, editor, professor, cofounder with Allen Ginsberg of the Jack Kerouac School at Naropa University, Chair, the Summer Writing Program). Dean: Kristin Prevallet (poet, translator, professor, faculty of The New School, The Bard Institute for Writing and Thinking). Faculty Advisor: Alan Gilbert (poet, editor, independent scholar, author of Wesleyan UP's Another Future: Poetry and Art in a Postmodern Twilight). Faculty Consultants: Ammiel Alcalay (poet, translator, critic, and professor at Queens College). Brenda Coultas, poet, NYFA Fellow. Nathaniel Siegel (poet, co-founder Poetry Is News). Administrative Director: Tara Betts (writer, educator performer).

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434. **amy king**

miPORadio: Amy King Interviews Grace Cavalieri

Sat 31 Dec 2005

From: [REDACTED]

Date: Dec 31, 2005 8:35 AM

Happy New Year!

We end the year with a bang of an interview. Amy King had the opportunity to visit with Grace Cavalieri yesterday and here it is already. You must put some time aside today to listen to this.

Here is our main page:

<http://www.miporadio.com>

Subscribe to Amy's podcast here:

<http://feeds.feedburner.com/AmyKing>

Listen to it here:

<http://www.odeo.com/audio/580455/>

Best to all of you this new year and here is to more miPORadio.

Thank you for tuning in.

Didi Menendez

Producer

Yahoo! Photos

Ring in the New Year with Photo Calendars. Add photos, events, holidays, whatever.

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435. **Aaron Belz**
please buy my book!
Sat 31 Dec 2005

Dear Poetics friends,

I have been with you for five years. In that time, I have published two small chapbooks, "Bangs," which is sold out, and recently "Plausible Worlds," which is definitely not. It is the latter of these two about which I am writing you today. I am writing to implore you to buy a copy for yourself.

"Plausible Worlds" is a very funny book, but also one that can be taken seriously at a number of levels. It is not 'post-ironic' or what have you; it is meant as an assessment of authentic life in a consumerist, pop-beholden culture. Physically speaking, it is a beautiful book, with a pleasing heft, enjoyable to hold. Finally, it is a book that can be read at a sitting or taken in smaller doses over a longer period of time: your choice.

More details about "Plausible Worlds," including ordering information and a link to Silliman's review of it, are to be found at <http://observable.org>. The cost of it is only \$8, including shipping, and can be paid via Paypal to [REDACTED]. And get this--Observable Books is offering a MONEY BACK GUARANTEE. If you don't like it, send it back for a full refund!

That's all from me for now.

Happy new year,

Aaron Belz

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436. **Aaron Belz**
Re: 1/5/06 -- Five Aarons: Kunin, Tieger, Kiely, Belz, McCollough
Sat 31 Dec 2005

Thanks, Matt! I am aware that there are at least two other Aarons who would have fit the line-up, too. Now I wish I would have invited them.

Someday I would like to host a reading in which all the poets have the exact same name.

There are actually two other Aaron Belzes in America, but neither of them are poets. There is also a famous rabbi named Aaron of Belz, but he, I think, is no longer with us.

It would also be interesting to see two poets reading together who have each other's name in reverse, such as Nicholas Christopher and Christopher Nicholas.

Aaron

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437. **Julie Kizershot**

Re: Happy New Year Book announcement.... NEW - obedience - kari edwards - Factory School Press - .

Sat 31 Dec 2005

Congratulations!

On 12/31/05 9:30 AM, "kari edwards" <[REDACTED]> wrote:

Please forward !!!

I would like to welcome to the New Year to you by announcing the publication of my new book, "obedience" from Factory School Press.. You can either order it directly from the publish (Factory School - see below) for \$10.00 or SPD (also below) for \$12.00..

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transSubmutation

<http://transdada3.blogspot.com/>

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438. **Thomas Orange**

The Continuum of Sound (lines from the MLA reading)

Sat 31 Dec 2005

The Continuum of Sound

The continuum of sound can't be
out of place. Form foams old man
foamer, the beauty of airports,
what do poets know of capital anyway?
Tarry by the slack pile until it has
the quality of truth, a place with
no single word rises around us. It's
a novel about cities in wartime.
Freedom imitates tyranny, thief liquor
rugby spleen. All my inventing is
a complete disaster. More room for
necks and another chest. Now here
is the cut-out lake. Writing about
others as if they were nature. Each
word is cheapened in the air. Dewey
eyed playback to where the I goes.
Roughnecks have received insufficient
attention. The world is full and doesn't
ask for more. I waddled and took myself
out walking. A bulbous token of sex and
craftsmanship. She knew something of
the ethics of memory. Bad vibe job market
in good vibe media surround. Me on my
head, that is my body. Trajectory
itself another seminal structure.

[Lines (mis)overheard at the MLA Poetry Extravaganza Part I, Wednesday December 28, Four Seasons Hotel, Washington DC -- from poems by Joel Bettridge, Louis Cabri, Joshua Clover, Michael Cross, Brent Cunningham, Richard Deming, Jeff Derksen, Patrick Durgin, Bill Howe, Nancy Kuhl, Aaron Kunin, Nicole Markotic, Camille Martin, Laura Moriarty, Lorenzo Thomas, Al Nielsen, Bob Perelman, Joan Retallack, Linda Russo, Jennifer Scappetone, Susan Schultz, Rodrigo Toscano, Shanxing Wang, & Tyrone Williams.]

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439. **Poetry Project**
32nd Annual New Year's Day Marathon
Sat 31 Dec 2005

Dear Lovelies,

Happy New Year's! Please stop by tomorrow for the 32nd Annual New Year's Day Marathon, beginning at 3pm.

Have Safe & Wild Fun,

Love,

The Poetry Project

Sunday, January 1, 3:00pm 1:00am

32nd Annual New Year's Day Marathon Reading

\$17 General Admission / \$12 Seniors & Students with Valid I.D. / \$10 Poetry Project Members

Food and Books for sale all day in the Parish Hall!

Spend the first day of the year with a terrific assortment of poetry, performance, dance, music and multimedia, with over 130 performers and readers including:

Bob Holman, Shanna Compton, Jose Angel Figueroa, Ethan Fugate, Yuko Otomo, Michael Lydon, Susan Maurer, Nicholas Powers, Gina Myers, Don Yorty, Lauren Russell, Courtney Frederick, Denize Lauture, Bob Rosenthal

Merry Fortune, Steve Cannon, Marc Ribot, Rosa Alcala, Tan Lin, Susan Landers, Foamola, Joanna Sondheim, Hassen, Bruce Weber, Bethany Spiers, Paul Catafago, Aaron Kiely, Marianne Shaneen

Philip Glass, David Mills, Brenda Iijima, Huang Xiang, Patricia Spears Jones, Too Much Light Makes the Baby Blind, Kazim Ali, Kimberly Lyons, Steve Dalachinsky, Paolo Javier, Lourdes Vazquez, Donna Brook, Bob Hershon, Ted Greenwald

Filip Marinovic, Latasha Diggs, Ammiel Alcalay, Lo Galluccio, Dorothy August Friedman, Rebecca Moore, Shanxing Wang, Chris Rael, Bill Kushner, Cheryl B., Jim Neu, Charles Bernstein, Anne Tardos, Tyehimba Jess

7-8 Adeena Karasick, King Missile, Christopher Stackhouse, Maggie Dubris, Lenny Kaye, Jim Carroll, Avra Koufmann, John Giorno, Ange Mlinko, Murat Nemet-Nejat, Penny Arcade, Dana Bryant, Ed Friedman, Yoshiko Chuma, Steve Earle

Willie Perdomo, Elliott Sharp, Kimiko Hahn, Todd Colby, Taylor Mead, Brenda Coultas, Edwin Torres, Edmund Berrigan, Anne Waldman, Eileen Myles, Eric Bogosian, Patti Smith

Rodrigo Toscano, Jackie Sheeler, Janet Hamill, Keith Roach, Hal Sirowitz, Elizabeth Castagna, Judith Malina & Hanon Reznikov, Tracie Morris, Mercedes Roffe, Brendan Lorber, Wanda Phipps, Stephanie Gray, Sharon Mesmer, Drew Gardner

Douglas Dunn, Jo Ann Wasserman, Gillian McCain, Steven Hall & Arthur's Landing, Tonya Foster, Tom Savage, Jenny Smith, Joe Elliott, Vicki Hudspeth, Mitch Highfill, David Vogen, Tracey McTague, Paul Lafarge, David Henderson

Marcella Durand, Alan Gilbert, Monica de la Torre, Joshua Beckman, Jen Benka, Nathaniel Siegel, Katie Degentesh, Douglas Rothschild, Charles Babinski, Karen Weiser, MacGregor Card, Brad Will, Greg Fuchs

Brian Kim Stefans, Erica Kaufman, Dana Maisel, CA Conrad, Jessica Rogers, Frank Sherlock, Jim Behrle, Corrine Fitzpatrick, Stacy Szymaszek, Anselm Berrigan.

Monday, January 2, 8:00PM
Open Reading

Sign up at 7:45.

Wednesday, January 4, 8:00PM
Kazim Ali & Paolo Javier

Kazim Ali's first book of poetry *The Far Mosque* was published by Alice James Books in October 2005. He is also the author of a novel *Quinn's Passage*, and the publisher of Nightboat Books. Paolo Javier's latest book, *60 lv bo(e)mbs*, was just published by O Books. He is also the author of the time at the end of this writing (*Ahadada*), and lives in New York.

Friday, January 6, 10:30PM
Rage of Aquarius

Gather and celebrate the birthday day of Desiree Burch, comedian and NY neo-futurist of *Too Much Light Makes the Baby Go Blind*. She'll bring Aquarian rebellion with other poets, playwrights and provocateurs Clay McLeod Chapman, Kyle Jarrow, Christine Hamm and Red Metal Mailbox.

Winter Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

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